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THE·ANTIQUITIES·OF ATHENS·

MEASVRED·AND·DELINEATED
BY·JAMES·STVART·F.R.S. AND·F.S.A.
AND·NICHOLAS·REVETT.
PAINTERS·AND·ARCHITECTS.

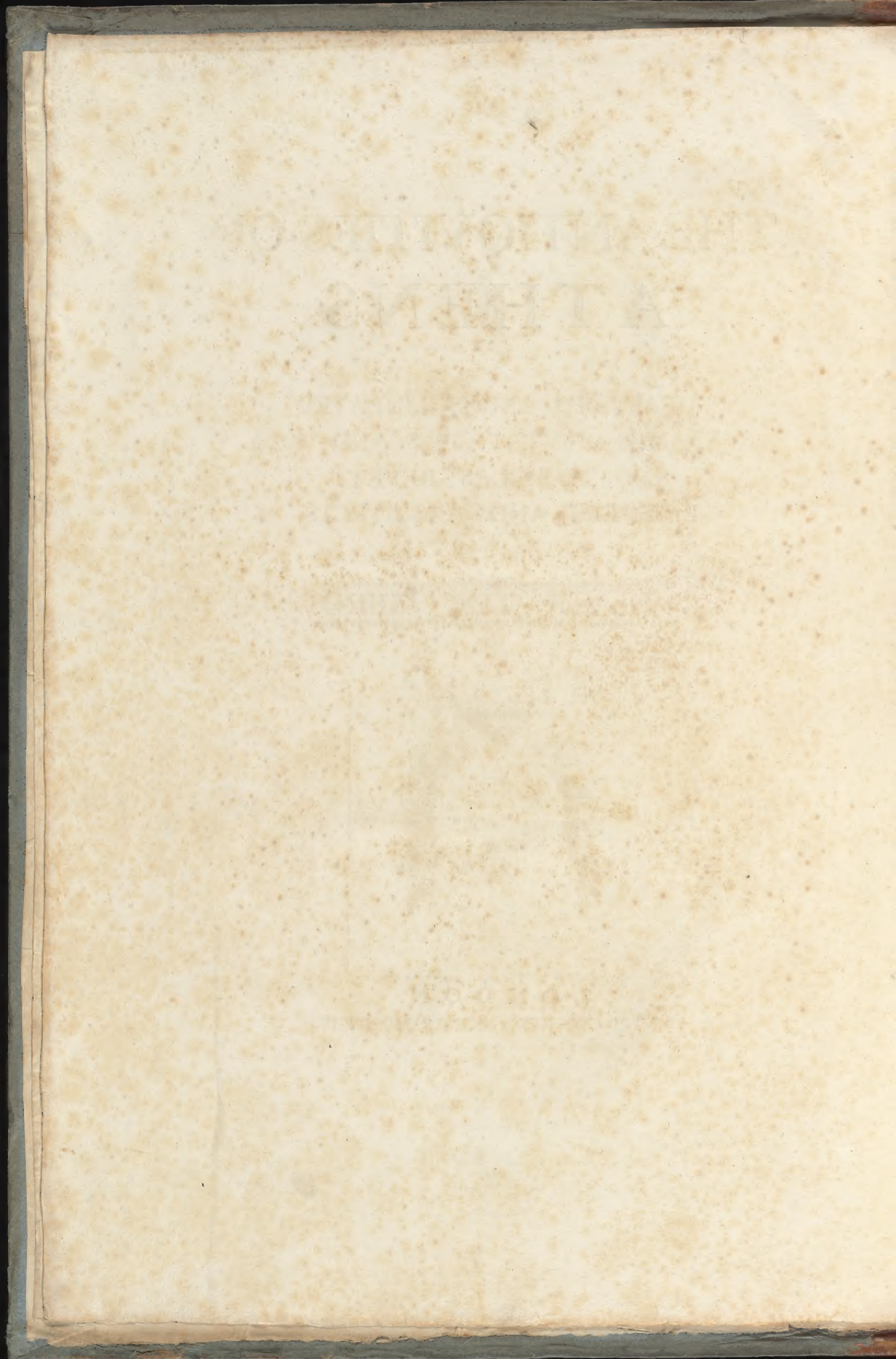
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L O N D O N

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P R E F A C E.

HAVING been requested by Mrs. Stuart, on the death of Mr. Newton, to superintend the publication of the present work, it will not, perhaps, be improper to give a short account of the manner in which this volume has been put into its present form, it being unfortunately deprived of the advantage of making its appearance under the direction of its original author.

When the materials were first delivered to me, several chapters were fairly transcribed; to most of them, however, additions have been made, and other chapters have been since entirely collected from loose papers. Of the former description are chapters, the first, third, fourth, fifth, and ninth; and of the latter, are the second, sixth, seventh, eighth, tenth, eleventh, and twelfth, together with the addition of several plates, and all the maps.

As from this description the reader may apprehend that he has before him rather a production of mine than an original work of Mr. Stuart's, it is proper to mention, that the first step taken, and indeed the only one that could render Mr. Stuart's materials (consisting of numerous memorandum books and loose papers) intelligible, was, to form a general index to the whole; and, with this assistance, no difficulty was found in completely collecting Mr. Stuart's opinions on each subject. I hope, therefore, it will appear, that I have spared no pains to do justice to the subscribers, and supporters, of this invaluable work; as well as to the ability of its ingenious and accurate author.

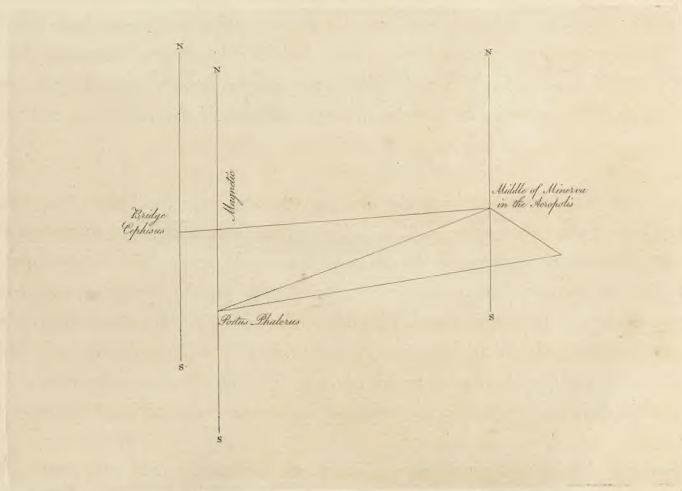
The few observations of my own, which I have ventured to add, are, page 5, notes (a) and (b); page 6, note (a); page 14 notes, (a) (b) (c) (d); page 15, description of plate 1ft and note (b); page 16, description of plate 2d, and note (a); page 22, notes (e) and (f); page 28, note (a); page 36, note (a); page 41, note (a) (b); page 42,

b

notes

notes (a) (b); page 43, description of the head and tail piece; page 47, note (a); page 48, description of plate 2d and note (a); page 57, notes (a) (b); page 58, note (c); page 64, note (a). The view of the Stadium, plate 3d of the 7th chapter is the only original drawing of mine. The other plates that have my name to them, are such as I have drawn out from Mr. Stuart's and Mr. Revett's designs in the various sketch-books.

The map of Greece, in general, will be found much more accurate than any yet published of that country; as it has Mr. Stuart's surveys in Attica, and other parts which he visited. The Morea is also laid down from a manuscript map never before published. The map of Attica, though imperfect, is yet by much the most accurate survey that has been made of this province; however, having nothing laid down but from authority, it appears unfinished; as it was not thought proper to complete it farther than the authorities warranted. The chart of the ports of Athens is entirely from Mr. Stuart's survey; but, as he had left no scale upon the drawing, one has been obtained in the following manner, by Mr. Arrowsmith.



From

From the bridge at Cephissus the bearing is 85.30 EN to the center of the temple of Minerva in the Acropolis, and from Portus Phalerus the bearing is 69.45 EN to the center of the temple of Minerva in the Acropolis. The bearing likewise from Portus Phalerus to Hymettus is 81.00 EN.; and lastly, the bearing of the temple of Minerva to Hymettus is 56.30 ES; which gives, by intersection, the summit of Hymettus; the distance between the temple of Minerva and Hymettus being 31,000 feet, that is, within 680 feet of 6 British statute-miles. Whence the distance, between Portus Phalerus and the bridge at Cephissus, was the inferred station, laid down by Mr. Stuart without a scale. The bearings were protracted upon a scale as large again as that on the map. Mr. Revett says, that the ruins of the Middle or Maritime wall, (also called the third wall, as uniting with the two long walls) might be clearly traced: it was ten feet thick, and flanked with square towers, and joined to the long walls at the Ports Piræus and Phalerus (*a*). The map of Delos is done from a sketch of Mr. Stuart's, wherein the antiquities were drawn evidently with great accuracy; but the coast was, to all appearance, nothing more than a sketch of the forms by the eye.

In the first chapter some of the basso relievos are so much ruined as to be inserted only to shew the subjects they represented. It does not appear certain that Mr. Stuart intended to have introduced the second chapter; he might perhaps have supposed what he had said on this temple in the chapter on the Parthenon to have been sufficient; for, though part of this chapter was fairly copied out under its present title, yet it was extremely short, and no reference made to any plates. I, however, have determined to omit nothing, especially on the subject of a temple so large and magnificent; and have therefore collected the whole of the materials together. The plate of it given in the chapter on the Parthenon being erroneous, it has been engraved over again from drawings made out from the original sketches, which appeared necessary to correct the opinion before given on the length of this temple.

The first plate of this chapter is engraved from an original drawing in the possession of the Delettanti society, and most obligingly lent by them for that purpose.

I have, perhaps, said more on the subject of this temple than may appear necessary, on account of the discussions to which it leads, on the length and breadth of temples in general, and of this temple in particular; as Mr. Stuart and Mr. Revett differed on

(a) See Meursii *Athenæ Atticæ*, Lib. III. cap. XL

the subject: and if the reasonings in this chapter are just, they prove that this is one of several examples, wherein the lengths and breadths, of Greek temples, are not found to agree with the rules formerly supposed to be general. Many instances of this variation might be pointed out, but do not come within the limits of the subject which it is my office to consider.

There being no design of the capital, or even of the column in this temple, I shall venture to insert a description of them, having had occasion to examine them, in drawing a view of this superb ruin. The columns diminish from the bottom, by a beautiful curved line, and are evidently less than ten diameters in height. The capital has the appearance of being shorter, than the usual proportion (seventy minutes). The Abacus is pointed at the angles, with a rose of a circular outline in each face, much like the same parts in the Poikile. The general outline of the leaves of this capital is tapering more than usually upwards in a parabolick form; the upper range is much taller than the lower, and both lean forwards considerably. The leaves of the upper range are divided into seven general masses; that is, three on each side the stalk, and the center or top which projects forward: those of the lower range are divided into five only. The foliage bears a strong resemblance to that of a capital in the last plate of the Ionian antiquities. The small volutes are much like those in the Poikile; but do not lie so flat upon the bell.

The arch of Hadrian, though so entirely adapted for a gate, has not been thought fit for that purpose by the modern Athenians, who, when they surrounded their city by the wall lately erected, carried it across the opening of this arch, and seem to have had no other idea, than that of saving so much wall, as the two piers serve to contribute, by joining their modern performance on to each flank of this antiquity. The strong marks of the Roman character, in the monument of Philopappus, induce me to suppose that it was erected by some foreign artist, for neither its mouldings nor its sculpture are like any other specimen at Athens; and the contrast will appear on comparing it with the arch of Hadrian, which must have been erected soon after it, which, although it possesses many indications of the decline of good taste, has, altogether, an Athenian character. The Doric Portico or Agora is another instance, that the Athenian manner was not difficult to trace in the age of Augustus; and, probably, the characteristic manner of the Greeks was not departed from but by slow degrees. In the same way the style of the Romans may be very easily traced; and the ornamental parts of their early buildings have unequivocal features of the Grecian taste.

The

The subject of the sixth chapter is evidently of a very high antiquity, and becomes extremely curious by the coincidence of its character, with the temples of Pesto or Posfidonia, in the kingdom of Naples; which clearly indicates that the latter are the works of Grecian architects.

In the Incantada at Salonicha, the pedestals are of the same character as those in the Poikile, and in an example in the Ionian antiquities. As we see no instance of this in the monument of Philopappus, the arch of Hadrian, nor in any Roman work, that I recollect, we are, I think, justified in regarding this as an original practice of the Greeks, and we may thence conclude, that no building, wherein we see this kind of pedestal, can be of so late a date as the reign of Hadrian: I should indeed esteem them of a much earlier age. This ruin appears to be rather of a later time than the Poikile, by the comparison of many parts in the detail of each.

In the eleventh chapter, the volute, drawn out at large by the rule therein described, does not correspond to the figuring. This appeared to me not to be a sufficient reason for omitting either the figuring or the scheme of drawing it out, as the former is probably the correct copy of the capital in question, and the latter is a practical method worthy of communication. Mr. Stuart has left no memorandum on the subject of this disagreement (a).

I shall add a few remarks on the construction of the buildings of Athens, which have not been mentioned in this work. The temple of Minerva is an example of this important part of their architecture. The columns are all constructed of single blocks in diameter, and in courses of more than a diameter in height: the wall, enclosing the cell of the temple, is formed of a single course of marble blocks in thickness, shewing a face, inside and outside, the verticle joints corresponding over each other, and in seventeen horizontal courses, reckoning from the bottom of the architrave to the top of the upper step, rising to an height of thirty-three feet. The capitals consist each of one single block 2.9.9 high, and the architrave lies upon them, without any other precaution being taken to relieve the weight from the projecting edges of the abacus, than the most extreme accuracy in the two surfaces of the underface or soffit of the architrave, and the tops of the abacuses, to render them perfectly parallel, which is possibly the cause why some of the capitals have large pieces split off (b): the archi-

(a) Mr. Revett has since favoured me with a remark upon it which is among the additional observations.

(b) I am by no means decided that this is the cause of the frac-

tures, for it appears more probably the effect of the shock which this temple must have received when it was blown up by the Venetians. The broken capitals are that of the South-Eastern corner of the temple, and five of those in the Western front. The upright

traves are composed of three blocks from face to back, each extending from center to center of the columns; and each block also the whole height of the frieze, and of equal thickness. The frieze is in two courses in height, and each course wants so much of being the whole thickness of the frieze, as allows the metope, with the sculpture, which is cut on a thin slab, to lie against it. The triglyph tails in, in one height, but does not go through (a). The cornice is in blocks, which are the width of one mutule and one space; their ends forming a complete course on the inside. The tympanum of the pediment is composed of one course of upright slabs, in the outside face, with horizontal courses behind them. The pavement, of which great part remains, is in squares of equal size, large and thick (b); the joints, as is the universal practice at Athens, are cut with the most mathematical precision, and are extremely difficult to discover in those parts which have taken a dark tint. The Turks have, from time to time, removed some of the blocks of this temple, for the purpose of burning them into lime, but the ruins on the ground, till very lately, would have nearly restored it, to its original form, with the trouble only of replacing them.

According to Monsieur Le Roi, there is a block in the Propylea, which he measured, and found above twenty-two Paris feet long, which he calls the lintel of the great Eastern door. This must be a mistake; for, the lintel certainly does not exceed in length the measure of the central intercolumniation, which is seventeen feet, nine inches, English, reckoning from center to center of the columns, as I observed it to extend beyond the opening, no more than is necessary for its support. Perhaps, therefore, Monf. Le Roi means one of the marble beams, supported by the Ionic columns in the great hall, which extended from the columns towards each flank wall, as these may have measured nearly what he describes to be the dimensions of the lintel (c).

The temple of Theseus appears to have received some considerable shock; the corners of the blocks in the entablature being in general broken, as if it had been shaken;

joints of the architrave in this front have their edges shivered off, without taking off the cornice, and consequently both pediments, which is a very strong indication of this part of the temple having I am farther confirmed in this opinion by that of the late Hon. Capt. Seymour Finch, who observed that the metopes had to him the appearance of having been slid into a socket or groove.

(a) I observed, that a triglyph lying among the ruins was so formed, that the back of the block was considerably narrower where it went into the frieze than the breadth of the triglyph, so that each extremity of the triglyph projected on to the face of the slab of thick; this, however, is given from recollection only.

(b) I did not measure the size, but believe they were between three and four feet on each side; and, I guess, about eighteen inches thick; this, however, is given from recollection only.

(c) Had any of these been found by Messrs. Stuart and Revett, they would have delineated them.

and

and some of the columns on the South side have their courses dislocated, though no part is beat off or thrown down.

When travellers have described the stone in the Propylea to be the largest now at Athens, they seem to have overlooked entirely, the temple of Jupiter Olympius, for the architraves of this temple are formed of two blocks only in thickness, and one in height, so that the angular block must measure nearly twenty-one feet six inches long, about three feet thick, and not less than six feet six inches high, as I guess by its appearing to me to be at least one diameter of the column in height. It must, therefore, in its cubical dimensions, exceed any stone in the Propylea; the shafts of the columns appeared to me to have courses of more than two diameters in height.

The perfect state in which those monuments remain, which have not been destroyed by violence, is one proof of the judgement with which they were constructed. The temple of Minerva would have been entire, except its timber roof (*a*), at this day, if a bomb had not been thrown into it by the Venetians, when it was used as the powder magazine of the Turks.

The Propylea, applied to the same purpose, was struck by lightning and blown up. The small temple of Theseus is almost as entire as when it was first erected. Even so small a temple as the Choric monument of Lycrates is now entire, a circumstance arising chiefly from the great judgement shewn in its construction, by erecting it with large blocks, and consolidating the whole with a roof wisely made of one single piece of marble.

The core of rubble work now remaining in parts of the Stadium is almost impenetrable to a tool. The Athenians likewise shewed great judgement in their manner of covering the porticos round their temples with marble, as may be seen in the temples of Theseus and in the Parthenon. The flat ceiling of the Propylea was also of marble,

(*a*) The soffits of the porticos were of marble, as were probably those of the internal Hypæral galleries, and as the temples of Pesto shew the vacancies or beds in which the ends of the beams of timber were laid, which formed their roofs, it is most likely that the opisthodomus of the temple of Minerva was covered by means of timber; however, there is nothing in the ruins that authorises or contradicts this opinion. I shall here also mention, that Mr. Revett, on his second journey to Athens, found that the ruins had been re-

moved which had previously covered the eastern end of the cell of the temple of Minerva. By which means he discovered that the galleries continued on and finished against the eastern end, instead of making a return as before supposed, and consequently drawn in the plan of this temple, in the second volume. He found the circle for the two last columns one on each side traced on the pavement, which was his authority for this opinion.

though no part of it now remains, and must have been a very bold and masterly performance, when its long bearings are considered, and also that the principle of arching was not employed in it.

I cannot conclude, without publicly acknowledging the liberality, with which several gentlemen, of distinguished knowledge in the fine arts, have contributed their assistance to this work, but am only permitted to name two among the number, Mr. Revett, to whom I owe, as is seen in the course of the work, numerous important points of information (*a*); and Dr. Chandler, who has kindly undertaken to give his assistance in the inscriptions; and those which have not appeared in other parts will be given in the concluding volume of this work.

Though I can add nothing to the high reputation of Grecian art, it seems incumbent upon me, as having superintended the publication of the present work, not to pass, wholly unnoticed, the observations which have been lately given to the world by Sir William Chambers upon this subject (*b*); observations which have so little foundation in real facts, or in just taste, as must detract greatly from his weight and consequence as an author, and produce a general regret, among those best acquainted with the subject, that a work of such real merit should labour under so unfavourable a prejudice. What, indeed, but the most determined antipathy, could have led him to the extremity of attempting utterly to exclude the architectural productions of the Grecians from the studies of the artist (*c*)? Thus it is that men are ever prone to undervalue the advantages they do not possess; and it is with equal propriety that other artists might represent travelling itself as wholly unnecessary, and maintain, that prints (*d*) and descriptions convey as complete a knowledge of the most celebrated buildings of antiquity as actual inspection. Crude and incoherent attempts at execution would then bring the art itself into contempt.

The reasonings of Sir William Chambers, if they can deserve the name, will be seen by architects of real knowledge in their true light. It is only necessary to caution students

(*a*) Here I must, in justice to him, acknowledge a mistake committed in several of the architectural plates in this work, by inserting Mr. Stuart's name as draughtsman, instead of Mr. Revett's, who drew them. This fact was not known to me till very lately.

(*b*) See his treatise on the Decorative part of civil architecture, third edition, 1791.

(*c*) "Since, therefore, the Grecian structures are neither the most considerable, most varied, nor most perfect, it follows, that our knowledge ought not to be collected from them; but from some purer, more abundant source; which, in whatever relates to the ornamental part of the art, can be no other than the Roman antiquity yet remaining, in Italy, France, or elsewhere." Page 21.

(*d*) See note (*a*) in the next page.

against his opinions, and to recommend to them to conduct their enquiries by the excellent plan of education he delineates (a), instead of adopting his crude and injudicious decisions upon this question.

The task of replying to the arguments and insinuations of this author would no doubt have been performed by Mr. Stuart, had they been published in his life-time, as Sir William seems to have first intended (b). But they were kept back from the public till the death of that indefatigable and valuable traveller. I feel it therefore incumbent upon me to defend him against this posthumous attack.

Sir William has committed a mistake, in his strictures upon Grecian art, which is frequently to be found among those who engage in the support of a false hypothesis. He undertakes to assign reasons for the inferiority of the Greeks in this respect, instead of proving, which it was his business to have done, that that inferiority had any existence but in his own imagination. He tells us, that "Greece, a country small in itself, was divided into a number of little states, none of them very powerful, populous, or rich; so that they could attempt no very considerable works in architecture; having neither the space, the hands, nor the treasures, that would have been necessary (c)." This may be very ingenious, but unfortunately the fact expressly contradicts Sir William Chambers' conclusion. To shew this, it would only be necessary to state the dimensions of some of their most celebrated productions in building. But these may readily be found in writers both ancient and modern, and are therefore unnecessary to be enumerated here. Sir William has taken his notions on Grecian architecture from "books and prints" only, expressly contrary to his own advice to students (d); and has been guided by the imperfect specimens of Le Roi (e); who, though an ingenious author, is well known to have visited Greece in the most rapid and cursory manner, and has therefore fallen, as might be expected, into the most glaring errors. A flagrant instance of Sir William's inaccuracy occurs, where he speaks of the Lantern of Demosthenes, and the Parthenon (f); which, by mentioning together, he treats as if they were similar, and respec-

(a) "It seems almost superfluous to observe, that an architect cannot aspire to superiority in his profession, without having travelled; for, it must be obvious, that an art founded upon reasoning and much observation is not to be learnt without it; books cannot avail; descriptions, even drawings or prints, are but weak substitutes for realities," &c. &c. Page 14.

(b) "And these observations (on Grecian architecture), intended for the second edition of this work, were then suppressed." Page 26.

(c) Page 19.

(d) See note (a).

(e) The first volume only of the present work being then published.

(f) "Indeed, none of the few things now existing in Greece, though so pompously described, and neatly represented in various publications of our time, seem to deserve great notice; either for dimension, grandeur of style, rich fancy, or elegant taste of

ring which he affirms, in direct contradiction to the fact, that the Parthenon is not so considerable as the church of Saint Martin in the fields. The comparative dimensions of each are as follows :

	St. Martin's.	Parthenon.	Excess in favor of the Parthenon.
Length,	161.. 9	227.. 7	65.. 10
Breadth,	80.. 9	101.. 1	20.. 4
Height of columns,	33.. 4	34.. 2.8	0.. 10.8
Diameter of ditto,	3.. 4	6.. 1.8	2.. 9.8
Number of ditto,		16	58
Height of the entablature supposed two-ninths of the column,	7.. 4	11.. 2.8	about 3.. 10
Height of the whole order,	40.. 8	45.. 5.6	5.. 9.6
Breadth of portico,	66.. 10	101.. 1.0	34.. 3

The measures of both are taken on the upper step. Artists who ever saw an antique temple, or ever read Vitruvius, know, that Saint Martin's church, though one of the best in London, is no more than a very inferior imitation of the Greek Prostyle temple, and will not enter into the slightest degree of comparison with the chaste grandeur, the dignified simplicity, and sublime effect of the Parthenon. Sir William seems to innuinate in his opinion upon the subject, that the Parthenon would gain considerably with respect to beauty by the addition of a steeple. A judicious observer of the fine arts would scarcely be more surprized were he to propose to effect this improvement by adding to it a Chinese pagoda. Very different were the sentiments of Inigo Jones on this subject, as we may collect from the church of St. Paul Covent Garden, one of the finest productions of the age, and which exhibits the grand and impressive effect of an ancient temple. With a judgement, possessed by few, but admired by all, he thought proper to place the turret, which circumstances obliged him to add, at the farthest ex-

" design; nor do they seem calculated to throw new light upon the
 " art, or to contribute towards its advancement; not even those
 " erected by Pericles or Alexander; while the Grecian arts flourished most; neither the famous Lantern of Demosthenes, nor the
 " more famous Parthenon; which, though not so considerable as

" the church of St. Martin, in St. Martin's lane, exclusive of its
 " elegant spire, had, for its architects, Phidias, Callicrates, and Ictinus, was the boast of Athens, and excited the envy and murders of all Greece." Page 19.

tremity from the admirable front, and keep it as low as possible(*a*), aware that it could only destroy the unity of one of the most perfect forms with which we are acquainted,

Sir William, though extremely positive in his decisions upon Grecian architecture, which he had never an opportunity to examine, but in books and prints, is equally sparing of specific objection and argument. It is no easy matter to refute a disquisition which consists entirely in assertion. In one passage, however, he alludes as it were incidentally, as deformities observable in Grecian buildings, to what he calls "their gouty columns, their narrow intercolumniations, their disproportionate architraves, their hyperthral temples, which they knew not how to cover; and their temples with a range of columns running in the center(*b*), to support the roof; contrary to every rule, either of beauty or convenience(*c*)."

It may be worth while to consider a little distinctly these different insinuations.

There is a masculine boldness and dignity in the Grecian Doric, the grandeur of whose effect, as Sir William justly observes of the Roman antiquities, can scarcely be understood by those who have never seen it in execution; and which, if understood, would certainly supercede a whole magazine of such objections as the above. The column has no base, because its great breadth at the bottom of the shaft is sufficient to overcome the idea of its sinking into its supporting bed. The general basement is composed of three steps; not proportioned to the human step, but to the diameter of the columns it supports, and forms one single feature extending through the whole length of the temple, and of strength and consequence sufficient to give stability and breadth to the mass above it. The columns rise with considerable diminution in the most graceful, sweeping lines, and, from the top of the shaft, projects a capital of a style at once bold, massive, and simple.

(*a*) This description alludes to the turret originally erected, but now taken away, and another raised considerably higher in its place.

(*b*) Of this I believe there is but one instance in all the antiquities now remaining, which is a temple at Pesto. This edifice, by the proportions of its order, appears to be of the highest antiquity. It has nine columns in front and eighteen in flank, including those of the angles in both numbers. It can be no proof of general ignorance in the Greeks, that one temple of this kind has been built in one of their distant colonies; for, as the time of its erection is unknown,

it can only imply that there was once a time when either the Greek colonists were so ignorant of trussing a roof, of 37 feet, 6 span(*a*), as to be unable to support it without an additional row of columns, or that the timber then in use would not afford length sufficient to effect it: two circumstances very different, and both equally possible. As we have no accounts in any authors of this species of temple, this most likely is the only one ever built, though Sir William finds it convenient to represent this as *one only* of a number of the same description.

(*c*) See page 23.

(*d*) That is the measure of the part which required this additional assistance.

The entablature is ponderous, and its decorations few in number, and of a strong character.

The awful dignity and grandeur in this kind of temple, arising from the perfect agreement of its various parts, strikes the beholder with a sensation, which he may look for in vain in buildings of any other description. A slight change in the order, or even in the proportions of a building, will always be found to introduce a very different character, even though the general form should be preserved. In the species of temple we are here considering, the causes of the sublime may easily be perceived. The simplicity of the basement, the sweeping lines of the flutings, the different proportions and yet contrasted figure of the outline of the column, and that of the intercolumniation, and the grand straight lines of the entablature crossing in their directions the graceful ones of the flutings, together with the gently-inclined pediment, all contribute to this striking effect. The column and intercolumniation approach each other more nearly in apparent superficial quantity, while they contrast more decidedly in form than in any other order. There is a certain appearance of eternal duration in this species of edifice, that gives a solemn and majestic feeling, while every part is perceived to contribute its share to this character of durability. From this rapid sketch it will readily be seen, that no other intercolumniation than that of the monotriglyph can succeed in this dignified order. The Propylaea, indeed, as well as the temple of Augustus or Agora, has one interval of the space of two triglyphs; but it is easy to perceive that this deviation from the general principle was merely an accommodation to circumstances; both of these buildings requiring a wide passage in the middle of the front. Accordingly, these two are the only instances of this deviation to be found in Athens. The small temples, which on each side form the wings of the Propylaea, possibly contributed to render the centre part more solid, by the appearance of a lateral support, and were perhaps added for that purpose: while in every other respect they must have increased the general dignity of the whole, and, by the smaller dimensions of their parts of the same order, have added to the consequence of the central range of columns. The magnificence of this entrance to the Acropolis must have been extreme when in its original perfection.

These considerations will convince us that no material change can be made in the proportions of the genuine Grecian Doric, without destroying its particular character. Let us suppose, for instance, that, along with the steps, or some other means of forming a general basement, there had been bases to each column, as in the Dorics which have been called Roman. This must have produced in the first place a much more
confused

confused assemblage of parts: it would also have been necessary to change the intercolumniation from monotriglyph to ditriglyph, which would destroy the proportions of the whole mass, increase its entire extent of one half, and change its appearance of strength into extreme weakness.

Sir William observes, that the ditriglyph is the only interval that succeeds in the Doric order, which, though utterly false if applied to the Grecian Doric, is sufficiently true if he means to speak of the Doric as exhibited in his own Treatise. It may be observed by the way, that the design he has given is nearly copied from Vignola. Now what is this but acknowledging, that Rome could not produce one specimen of this order which he found good enough to be inserted in his work.

The Grecian Doric is by many indiscriminately censured for-clumfiness. But those who are so ready to condemn it should first recollect, that it was applied only where the greatest dignity and strength were required. It happens in this, as well as in every other part of ornamental architecture, that the judicious application makes all the difference between the censure or praise it deserves. To omit the bases of slender Dorics, as is done in the theatre of Marcellus at Rome, seems to be as erroneous a practice as to add them to the massy ones. Let those who prefer the later Doric indiscriminately, and entirely reject the Grecian, try whether they can, with their slender order, produce the chaste and solid grandeur of the Parthenon, or the still more masculine character of the great temple of Pesto. They will no doubt produce, with their smaller proportions, pleasing effects, but of a character lighter and less impressive than in the structures above-mentioned.

The two examples of the Doric order now existing at Rome are so void of genuine character, that the modern writers have endeavoured to compose a Doric of their own; and it is certainly better than the models upon which it is formed. That order in the theatre of Marcellus, supposing a base to have been added to the column, is eight diameters and one third in height. Can any thing be more contrary to the apparent rules of solidity than, in a building of at least three orders in height, to use for the lowest of these a slender Doric without a base? The Doric order of the Coliseum is even more void of character and strength, not only being deprived, as in the former instances of its mutules, but also of its triglyphs and metopes; add to which the extravagance of its proportions, the height of the column being equal to nine diameters and a half. The Ionic and Corinthian orders over it are also considerably shorter in their proportions than their supporting Doric; another flagrant deviation from the principles of a sound and discriminating taste. Yet such are the only ancient specimens of this order which Sir William will allow students to examine and consider.

The few specimens of the Ionic order now remaining at Rome are of so little merit, that Palladio, Vignola, and other modern authors, have been chiefly resorted to as standards in this order as well as the Doric, till the discovery of the antiquities of Greece by Messieurs Stuart and Revet, brought into notice the admirable specimens of Ionic architecture, which have ever since met with so much attention from the best informed architects as well as connoisseurs. The only work recommended by Sir William as a proper guide in the comparison of Greek and Roman architecture is Piranesi's *Magnificenza d' Romani* (a), a book, which, notwithstanding its great merit, particularly in the engravings, is to be esteemed in any other light rather than as a just delineation of Grecian architecture, of which, in the first place, the author has chosen to put all he thinks proper to exhibit into a single plate, and, in the next, has taken his information from the incompetent specimens of Le Rbi. Yet, after the beautiful Ionic capital of the temple of Erechtheus, as well as that found at Eleusis, have been thus scandalously treated, they even there shine with a decided superiority over all the Roman Ionics, as he mistakenly calls them, they being very clearly the descendants from the Grecian. Rome had once no doubt better specimens, but they are unfortunately lost, which is the strongest reason for studying the incomparable remains which Greece still affords of that order. Sir William's complaint of the disproportionate architraves in the Grecian architecture is ridiculous. No other would suit the character of the Doric order to which they belong, and, though a slender wooden beam might be used in the Tuscan temples as described by Vitruvius, nothing could be more absurd than to imitate this inferior mode of construction in erecting temples with marble.

The charge of leaving open the antient Hypetral temples from ignorance how to cover them is so extraordinary as scarcely to deserve an answer. To cover the Hypetral opening could be no greater difficulty than to cover the Opisthodomus, which was always roofed. It would have been just as reasonable to suppose that the Romans left the circular opening in the dome of the Pantheon from similar ignorance.

I have thus attempted to shew, that among the antiquities of Rome, so much boasted of by Sir William, to the total exclusion of those of Greece, and which he ridiculously calls the only source (b) of ornamental architecture (in direct opposition to the opinion of Vitruvius), there are no fine specimens of either the Doric or Ionic order. Vitruvius expressly attributes almost every architectural invention to the Greeks (c), and if authorities were necessary to be quoted, in a case where they are so numerous, that of Vitruvius would

(a) "The list of those here mentioned" (Piranesi) "has published a parallel between the fairest monuments of Greece and Rome; which is recommended to the inspection and perusal of those who have not yet seen it." Page 19.

(b) See note (c) in p. x.

(c) "Vitruvius, the only remaining ancient writer on the decorative part of architecture, ascribes almost every invention in that art to the Greeks; as if till the time of Dorus it had remained in its infant state; and nothing had till then appeared worth notice. And most if not all the modern authors have echoed the same doctrine." Page 17.

be entitled to particular respect, as in this concession he can by no means be supposed to have studied the gratification of a Roman Emperor, to whom his works are dedicated.

The Corinthian order may be seen in great perfection in what remains to us of the antiquities both of Greece and Rome.

The composite is peculiar to Italy, and those who admire this order will be much gratified among the remains of art in that country. Perhaps it will be found to have no great claim to the partiality of the genuine connoisseur.

Of the Tuscan order there is no antient specimen, unless a small tomb, near the Trajan column at Rome is to be so considered. But it by no means answers to the descriptions that have been handed down to us of that order.

Nothing is more worthy to be remarked than the very contemptuous manner in which Sir William treats all the admirers of Grecian art, including among the rest the Dilettanti society; a society that can certainly boast of containing in its body all that is most profound and penetrating in art in this country, and to which the public is indebted, in their publication of the *Ionian Antiquities*, for a few, indeed, but precious additions to the stock of genuine Grecian architecture. They are all censured without distinction in our author's obliging caution to stragglers (*a*). This decisive mode of expression might be deemed deserving of severe reprehension; but the popularity into which Grecian principles are daily growing, in spite of the feeble attempts that have been made to decry them, is the best answer to such undistinguishing assailants. Sir William, not contented with the enterprising attack he has made upon Grecian architecture in general, has thought proper to extend his hostilities still farther, and to represent the antients universally as novices in the "constructive part of architecture (*b*)."
When he published the *Treatise* in question, he promised a second part upon the subject of construction. If this had ever appeared, we should have then known better, perhaps, how to compare the principles of the Surveyor-General of his Majesty's works with those that have stood the test of ages.

To answer fully this unlimited censure it would be necessary to enumerate the variety of buildings of the antients, many of which are only known to us by the admiration they excited in the writers whose works are handed down to us, and every one of which would contribute to rescue these celebrated masters from the disgraceful accusation that is advanced against them. Sir William Chambers, as has already been seen, had no opportunity of being acquainted with the construction of the Greeks; his censure, therefore,

(a) "But latterly, the *Gusto Greco*, has again ventured to peep forth, and once more threaten an invasion. What, therefore, was omitted in the second edition, it has been judged necessary to insert in this, as a caution to stragglers." Page 26.

(b) "In the constructive part of architecture the antients do not seem to have been great proficient. I am inclined to believe, that many of the deformities observable in the Grecian buildings must be ascribed to their deficiency in that particular." Page 23.

must

must principally be considered as applying to the practice of the Romans; and, indeed, nothing can be more wonderful than that a man, who had seen the noble remains of Rome, could advance a charge so little supported by fact and reality. It is perhaps necessary here to protest against a misconstruction to which the above strictures may be liable.

No one ever denied, that Rome, in her splendour, expended greater sums in erecting public buildings than the Greeks at any period; nor can any one regret, more sincerely than I do, the ruined and imperfect state in which their remains have come down to us. But I regret equally the same catastrophe that has happened to the Greeks. What I have had principally in view is to deprecate the exclusion of any of the means of science from the attention of the student. Various knowledge is the true source of excellence, and he that is impressed with a genuine ambition ought to embrace every opportunity that can possibly be held out to him. I am far from conceiving any apology to be necessary, or from attempting any thing of the kind in behalf of Grecian architecture. Nothing can plead so successfully on the part of that wonderful people, as their own intrinsic merit, and their productions need only to be seen in order to their being admired. At the same time I am happy to see so large a collection of the productions of Greece as are contained in the present work, and I flatter myself that very little injury will be done to this interesting question, either by the attack of Sir William upon the taste of the Grecians, or upon the constructions of the ancients in general. Let us, by allowing all the merit due to the exertions of both people (for, as the science of the one sprang out of the other, it would be very strange if either should deserve entire annihilation), extend the bounds of a profession acknowledged to be "too much circumscribed by rules (a)," endeavour at least to equal our predecessors in imitation of the Romans, while we profit of our additional advantages in an acquaintance with Greece; and, banishing the distinctions of style, manner and climate, throw open a grand field for the display of genius.

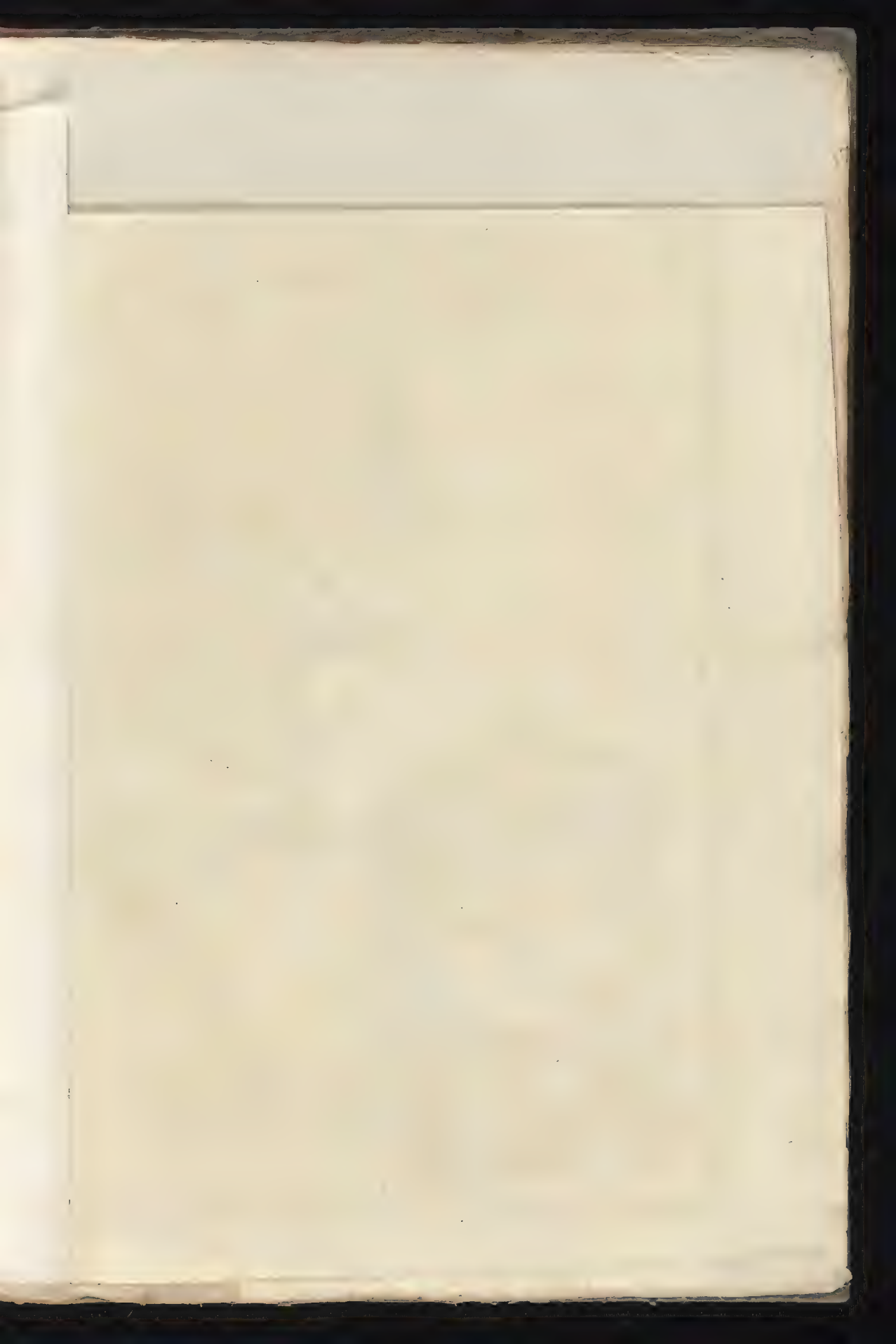
*Smithsonian-viz.,
Figures-roul.,
Septembre, 1794*

WILLEY REVELEY.

DESCRIPTION OF THE VIGNETTE, IN THE TITLE-PAGE, BY MR. REYETT.

The earthen dish that is represented at top, upon a bowl of the same materials, with glass vials, two earthen Penates, or household gods, and a sepulchral inscription on marble, is again shewn below, with garlands of earthen vases, lamps, &c. They were all found in the ancient sepulchres at Megara.

(a) See the second edition of Sir William's Treatise.











On the Plan of Athens.*

OF the various evils which accompanied the decline of Roman greatness, and which continued to diffuse their baleful influence long after its destruction, no one appears to have been more severely felt than the universal torpor, which at this period possessed the minds of men; inasmuch that, for some centuries, the exertions of virtue and genius seemed to have ceased. Upon the dissolution and ruin of this mighty empire, the imperial city was more than once a prey to Barbarians: the stately monuments of public magnificence, or private luxury, were now demolished; those beautiful forms and proportions which had excited the admiration of ages, became mutilated and defaced; the arts themselves, from which the most marvellous effects had arisen, were for a time extinguished. It was long before the nobler faculties of the mind were re-animated, and began to assume their proper force and direction, but as knowledge advanced, and emulation was excited, the enthusiasm spread over Europe, and with no small degree of fervour strove to retrieve the history of those achievements, and to investigate the system of that policy, which, from beginnings by no means splendid, had raised so stupendous a superstructure. Rome became again the resort of the learned; the venerable ruins of the city forcibly attracted the attention of the curious, who were eager to examine the remains of her ancient splendour; to these researches, painting, sculpture, and architecture, the arts which had formerly contributed to adorn her,

* This chapter was left in an imperfect state by Mr. Stuart. The first of the manuscript, and has dictated the arrangement of those scattered and greater part of that which is here printed is given nearly in the words materials which constitute the remainder.

owe their revival. The ancient topography of Rome was at this time with great diligence and accuracy ascertained; and many interesting points of ancient history again were brought into view, and received a satisfactory illustration.

But Athens, that once celebrated seat of learning, whence the arts were derived, although long forsaken, and lastly subdued by the Barbarians, under whose tyranny she still languishes, has seldom been visited by persons of erudition, leisure, and curiosity; and, at such times, these visits have been casual and transitory. The Marquis de Nointel, who was there in 1674, was the first traveller of any consequence. Mr. Vernon, who arrived there in the year 1675, seems to have been the most earnest and diligent enquirer during his short residence; as Sir George Wheler, who came thither with Dr. Spon in the year 1676, and remained there some months, seems to have been the most persevering; yet, notwithstanding the pains these gentlemen have employed to ascertain the ancient topography of Athens, I am persuaded they have been but too frequently mistaken; their authority, however, is so great, that the errors they committed have generally misled succeeding travellers. The far greater part of the buildings which once adorned this celebrated place, are annihilated; those few which remain are extremely mutilated. The tradition of the present inhabitants is for the most part false. We may add, that the observations of the ancients which have come down to us are directed more to grammatical niceties, orthography, or historical narration, than to architecture, or topography. There are some places and buildings, of the identity of which we cannot doubt; these we may use as data to ascertain those which unfortunately no longer exist. One principal feature cannot be mistaken; I mean an insulated rock, the site of the Acropolis. This rock I suppose to be about 150 feet in height, and from 900 to 1000 in length, upon its surface, which is nearly level; whilst its sides are every where a precipice, the Western extremity alone excepted, where with no small labour and diligence the entrance has been constructed.

On this eminence was built the original city, which grew to be so populous (*a*) as not to afford sufficient room for the numbers who resorted to it, so that it became necessary to erect, on the plain below, additional dwellings for the inhabitants, and the frequent accession of new-comers. In a place destitute of good water, as these low grounds are, the desire of obtaining a ready and constant supply of that necessary article of life would most probably have induced a number to settle near the Ilissus, and the fountain Callirhoë; whence indeed they seem to have procured it in the earliest times (*b*). In this vicinity, Cecrops, the founder of Athens, is said to have built the Temple of Saturn and Ops (*c*); and, here also, we are told by Pausanias, that Deucalion erected the most ancient Temple of Jupiter Olympius; near to which was the Pythium and the Delphinium, both places of great antiquity; whence we may fairly infer, that this part eastward of the Acropolis was among the first selected for the new habitations (*d*). To this advantage of a permanent spring, others might prefer a situation at the western end; which, in case of a sudden alarm, would secure to them a retreat to the Acropolis, as to a place of security, and the residence of government; with which it would afford them an immediate communication. These are motives that probably induced them to erect their dwellings near the only entrance, although, by this situation, they were placed at a greater distance from good water. Near this part likewise stood many ancient temples and public buildings (*e*); which indicates its being, in early times, chosen as a desirable situation on which to fix their new habitations. Thus much may be said for the general idea of the situation of

(*a*) The most powerful of those, who were driven from the other parts of Greece by war or sedition, betook themselves to the Athenians for secure refuge, and as they obtained the privileges of citizens have constantly, from the remotest time, continued to enlarge that city with fresh accessions of inhabitants, Ionians, &c. Thucydides LII.

(*b*) The Athenians affirm, that they (the Pelasgians) were justly ejected on account of the injuries they had done; for, the former say that, while the Pelasgians continued to inhabit under mount Hymettus, they frequently left their habitations, and, in contempt of the Athenians, offered violence to their sons and daughters, who were sent for water to the place called Nine Fountains. Herodotus LII.

(*c*) Philochorus Saturno et Opi primum in Attica statuisse aram Macrobius Sat. Lib. I. c. 2.

(*d*) Before the time of Theseus, that part which is now the citadel, and that which lies on the south side of the citadel, constituted the whole of the city. The temples, built either within the citadel or without, sufficiently shew it; for, in the southern part of the city particularly, stand the Temple of the Olympian Jove, of the Pythian Apollo, of Terra, and of Bacchus in Limne, in honour of whom the old Bacchanalian festivals are celebrated, &c. Near it also is the fountain, now called the Enneakronos, or Nine Pipes, from the manner in which it was embellished by the tyrants; but formerly, when all the springs were open, it was called Callirhoë, which, as being near at hand, they preferred on the most solemn occasions. Thucyd. II.

(*e*) The Areopagus—The Prytæneum—The Temple of Bacchus in Limne.

Athens, and of the manner in which it appears to have been gradually augmented. To what extent it was afterwards continued can be ascertained even at this time from the vestiges of the ancient city walls, which may be traced, with little intermission, throughout their whole circuit; their measures agree minutely with the dimensions assigned to them by Thucydides. The foundations of the ancient gates may, for the most part, be distinguished; of these the Dypylon particularly claims our attention. Arriving from the Piræus, you pass through the outer Ceramicus before you come to the foundations of this gate, which still remain; passing on, you enter the Ceramicus, within the city; proceeding toward the Acropolis, you see several fragments of ruined walls, and a mosaic pavement, which appears to have been elegantly designed, and wrought with diligence. Although the walls which inclosed it are entirely demolished, and exposed to every injury, perhaps it is the remains of the Pompeum; but the whole is in so ruinous a state, that I did not attempt to make a drawing from it. Advancing farther on, towards the inhabited part of the city, you pass by several shapeless fragments, and arrive at the Temple of Theseus, now the church of St. George: beyond this, you see a very extensive ruin, it remains on the right hand, very much encumbered with modern dwellings. The plan and situation prove it to be the remains of the Gymnasium of Ptolemy. Farther on is a magnificent building, formerly the portico, called Poikile, in which the stoic sect was instituted. This, I have no doubt, has been repaired by Hadrian, or, perhaps, Antoninus Pius, the stoic. At a small distance westward is a ruin, called, by Wheeler and Spon, the Temple of Rome and Augustus, which I have supposed to be the entrance to the Agora: it now leads to the Bazar, or market-place, and the principal mosque; near to this is the Tower of the Winds, and an ancient building, inhabited by a Turkish widow.

Proceeding on, through the inhabited part of the city, and still keeping to the north of the Acropolis, you pass by the Panagia Vlastice, or Vlastorea, or the Blessed Lady of Germination, probably built on the ruins of the Eleusinium; farther on is a church and monastery of nuns, called Agia Kyrá; and the Choragic monument of Lyciades, usually called the Lantern of Demosthenes. You then come in sight of the magnificent ruins of the Temple of Jupiter Olympius, and the gate of Hadrian, in the way to which you pass two ruins, perhaps the Pytheum and the Delphinium; immediately beyond the Olympieum, is the Ilissus, with the spring Callirhoë, and the gate Diocharis. Thus have I endeavoured to conduct the reader from the Dypylon, passing on the northern side of the Acropolis, quite through the city, to the Ilissus and the Callirhoë.

I have already suggested the probability, that some of the first additions to the original city were made in the vicinity of the only entrance to it. The situation of the Temple of Bacchus, in Limne, of that of Aglaurus, the Anaceum, the Prytaneum, and of several other buildings in this part of great antiquity, render such an opinion very plausible; and it is farther strengthened by the position of the Areopagus, the antiquity of which appears from its having been the tribunal at which Orestes was tried for the murder of Clytemnestra, and Cephalus for the death of Procris: near this was the place wherein the ship was kept which made so splendid a part of the Panathenaic procession. It appears to have set out from the repository on the Areopagus, and thence to have proceeded to the Ceramicus and Eleusinium, where having been marched round, it advanced to the Pythium, and thence returned to this place, whence it was carried up to the Temple of Minerva Polias, in the Acropolis (a).

(b) The ruins of a great number of ancient edifices, both near the entrance to the Acropolis, and immediately under its southern slope, confirm and illustrate our historical knowledge of this part of the Topography of Athens. But, as each building has a separate place in this work, it is unnecessary here to deduce the several proofs of their identity, or to mention more than is sufficient to give the reader an idea of their relative situation.

(a) With the Athenians, the Peplos is the veil of the Panathenaic ship, which every fourth year they prepare for Minerva, conducting it through the Ceramicus to the Eleusinium. Suidas.

(b) This and the two next paragraphs are supplied by the Editors.

The first ruin which occurs in advancing from the Olympieum towards the Acropolis, is the Odeum of Pericles, the only traces of which are, a semicircular excavation in the slope of the Acropolis. Above this is the Choric monument of Thraicles, now the chapel of our Lady of the Grotto. Beyond are the remains of an ancient portico (a), probably part of the Peribolus of the Temple of Bacchus; it is also probable, that they are the remains of the Portico of Eumenes, (mentioned by Vitruvius,) not Eumenidum (b) as some writers call it. Farther on Westward is the Theatre of Bacchus, which, with the preceding building, forms a kind of outwork on the South side of the Acropolis.

On the summit of the rocky knoll, on the right, the monument of Philopappus forms a conspicuous object; here may be traced the farthest extent of the ancient walls on the South-West. The little hollow on the North of this hill is, probably, the situation of the Pyraean Gate. A little farther to the West of the Theatre of Bacchus are the remains of the Theatre of Regilla (c). The hollow which divides this from the hill of the Arcopagus is, probably, the spot called Coele by Pausanias, or the hollow way. The hill of the Arcopagus is, properly, the western continuation of the slope of the Acropolis.

The Gates of Athens, enumerated by Potter, are;

Πύλαι Θριακίαι (d),	Afterwards named Διπύλων, Dypylon Porta.
Πύλαι Πειραιϊκῆς,	Porta Piræica;
Ἰσπᾶδες,	Porta Equestris;
Ἱερῆαι,	Porta Sepulchralis;
Ἱερῆαι,	Porta Sacra;
Ἀργεῖαι πύλαι,	Porta Aegei;
Διοχάρειαι πύλαι,	Porta Diocharis;
Πύλαι Ἀχαρνικαί,	Porta Acharnica;
Διόμειαι,	Porta Diomeica;
Πύλαι Θράκικαι	Porta Thracica;
Πύλαι Ἰωνίαι	Porta Itonica;
Πύλαι Σκαϊαὶ	Porta Scaica;
Ἀδριανῶν πύλαι,	Porta Hadriani (e);

Of these gates, the Piræan Gate is evident, being almost in a right line between the Acropolis and the Piræus, and, as it were, fronting the Propyleum, is the modern way from the fortrefs to the Pyraeus.

(a) The remains of this portico are a range of small semicircular arches, which may be seen a few feet above ground, and forms the substructure of the modern wall of the city.

(b) Eumenes was the son and successor of Attalus, who had given his name to a tribe at Athens; and Eumenes himself is said, by Livy, B. 42. to have obliged *ἑωχέωνται ποταμὸν ὑπὸν ὀνόματι Εὐμενίου*. So that he is very likely to have had a portico, called after his name, at Athens. I think, therefore, we should read in Vitruvius Porticus *Eumeneus*, or *Eumeneus*. The objections to Eumenides (besides the violence of the alteration) are, first, that we have no reason to believe that the Temple of the Eumeneides, on the Arcopagus, had any portico capable of containing a number of people; and, secondly, that a portico, at such a distance, could be of no use as a place of refuge from sudden showers.

(c) Or the Odeum of Herodes Atticus. See Pausanias, on Achaia; where, describing the edifices at Patrae, he says, "on one side of the Forum, is the Odeum, where is an Apollo worth observing; for this is the noblest and most adorned of any Odeum in Greece, except that of Athens, which excels it in size, and in every other respect. It has been built in my time by Herodes, the Athenian. In my treatise of Attica, I have omitted to describe it, because I had finished writing before the building was completed." Dr. Chandler assigns strong reasons for regarding this as the Phryx. Editor's note.

(d) Livy, L. 31. c. 24. says of this gate: "Porta ea velut in ore urbis posita, major aliquantulis, patentioreque, quam caetera; et intra eam, extraque late sunt viæ."

(e) Lycurgus, in his oration against Leocrates, mentions a small gate on the side of the Ilissus, without assigning its name.

The Dypylon is to the north west, and is the same as the Thriafian (a). The Equestrian I should suspect to be to the south-east under the museum. The Itonian the next eastward.

Dioccharis, still more eastward; the ruins of which are seen near Callirhoe. After this I should place the Dioméian towards Cynofarges, and the Acharnian (the ruins of which are visible) on the north of the city. The Ægean was perhaps not a gate of the city; "the Mercury of Ægeus's gate (which is the expression of Plutarch) rather implying the Hermes before the door of his palace." The Ierai is, perhaps, the same as Ηραι. Of the remainder I should observe, that the arch of Hadrian did not lead to the town, and that the Scaian being only mentioned in a Monkish legend (b), we may reasonably doubt whether it ever existed. The Θρακίαι seems only an erroneous reading for Θριακίαι. And the Ηραι may possibly be only a poetical epithet given to one of the other gates above mentioned, and which, from the great number of sepulchres in that part, I should suspect to be the Hypades.

On the Ilissus was the country called Agra, and the temple dedicated to Diana, Agræa, or Agrotera, the village called Ardettos, the Lyceum, the Stadium Panathenæicum, the fountain Callirhoe, the gate Dioccharis, the temple of Ceres in Agra (c), the temple of the muses Ilissiadæ, and of Boreas.

On the southern bank of the Ilissus, at present are the following ancient edifices and ruins; Magrati (d), Stauromenos Petros (e), Agios Nicolaus, Panagia, &c. the bridge over the Ilissus and Stadium Panathenæicum. Petri, which is generally called the Temple of the Lesser Mysteries by the travellers since Guilletiere. The ruins of the foundations of a gate, and a church, called, Hagia Maria. The site of these I conceive to be the distinct of Agra above mentioned.

There are two natural fountains in the city of Athens, one of which, from a double source, furnishes water enough to form a little stream; this rises under the rock of the Acropolis, on the north side of the Propyleum; the other rises under the rock of the Areopagus, in a grotto, on the north east end; they are both brackish, particularly the first, which probably will shew the situation of the temple of Esculapius (f).

The plan which accompanies this description, is engraved from an accurate drawing left by Mr. Stuart, and is intended to show the antiquities only. A map of the streets of the modern city would be too uninteresting to present to our readers; a small part, however, is expressed near the Acropolis; it extends from the temple of Theseus, and the Areopagus westward, to the gate of Hadrian eastward, and forms a kind of oval, which is continued northward beyond the church of Georgio Pico.

Some years ago the city of Athens was sacked and plundered by a small body of Albanians, immediately after which it was thought expedient by the governor and magistrates to erect a wall for the de-

(a) Pausanias mentions the *πύλαι μεσσηνίαι*, or Messenian gate, near which were the monuments of Cymon; consequently the gate must have been near Pnyx.

(b) The life of St. Dennis the Areopagite.

(c) *Sui. 15. 1. 27. 28.*

(d) Distant about a stone's cast from the river.

(e) Called also *Quaryadi* by the Albanians, perhaps from *Αἰλίαι αἰγάδια*. It is a little more distant from the river than the preceding. There is a great deal of rubbish on this spot, and five ruined churches.

(f) For a circumstantial illustration of this part of the topography of Athens, see vol. II. p. 3—8.

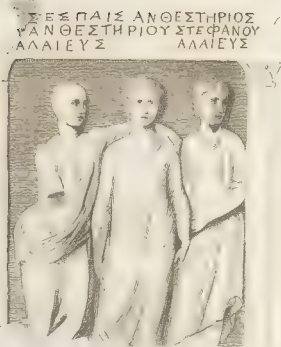
Thucydides enumerating some temples, &c. situated to the southward of the castle, mentions likewise the fountain Enneacrone, so called in the time of the tyrants, that is of Pisistratus, and seems to say that it was before called Callirhoe, from some beautiful springs that formed it. Strabo says, that there was without the gate of Dioccharis, near the Lyceum, some springs of sweet and limpid water, which formerly had been very copious, and were adorned with sumptuous buildings, but that, in his time, these springs were much diminished. This must be what Thucydides has before related, and which Strabo has again noticed, when he describes the course of the Ilissus, which passes by Agra, the Lyceum, and that fountain which Plato has praised in his dialogue, intitled, "Phædrus." But how to

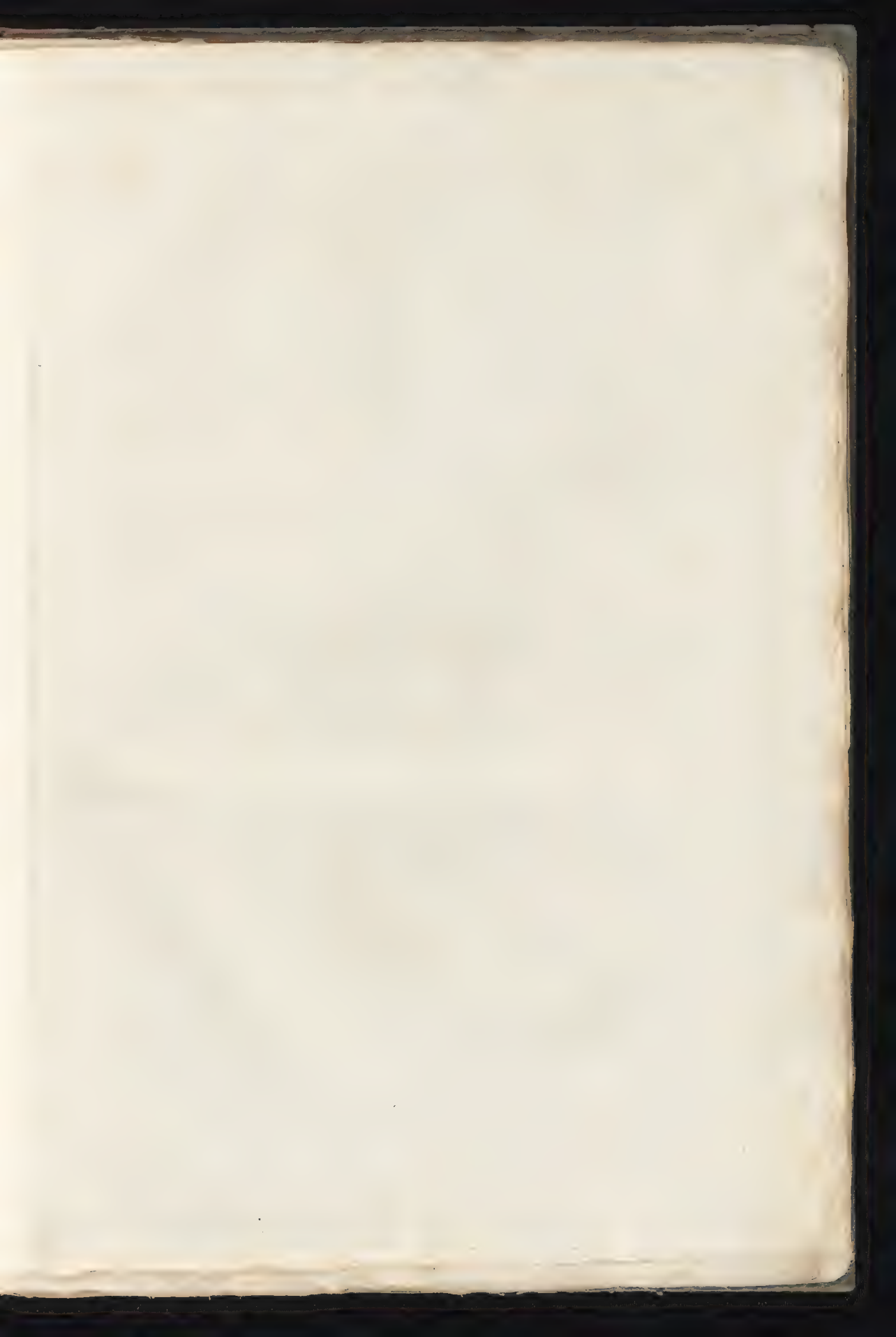
make these authors accord with Pausanias, who places it near the Odeum, seems difficult; although, if we grant the building, which Wheeler suspects to be the Odeum, to be that of Herodias, there is a grot near it, which is pierced in some places, as if for the admission of a current of water, and corresponds with the description of Enneacrone, given by Pausanias; over this are some considerable foundations, and near is the Piræan gate; so that if we suppose those foundations to be the situation of the temple of Ceres, it exactly answers to what this author says of the entrance into the city by that gate, and it will follow, that the temple of Ceres, he there describes as near the Pompeion, is the same with this, from the entire description of which he is deterred by a dream. It should be remembered, that the Athenians had no aqueducts before the time of the Romans, of consequence they had no artificial fountains; but, after Hadrian's aqueduct was finished, it is more than probable, that they also had some, or at least one fountain, and no place could so properly receive this ornament as the Ceramic square, which seems to have been the noblest and best frequented part of the city; and Pausanias perhaps means, by saying the only fountain, not only spring, for there are now three in Athens, but the only artificial fountain, like those of Rome, &c. Be it as it will, there is a manifest blunder in Pausanias, nor do I believe it the only one. Of this fountain see the quotations, page 8 and 38, vol. I. Pliny makes two fountains of Callirhoe and Enneacrone, as does Solinus.

fence of the city against any future surprise of this nature; the inhabitants concurred with zeal in the undertaking, and a slight irregular wall, pierced with loop-holes for the discharge of musquetry, was carried round the city, in a space of time remarkably short for a work of such extent.

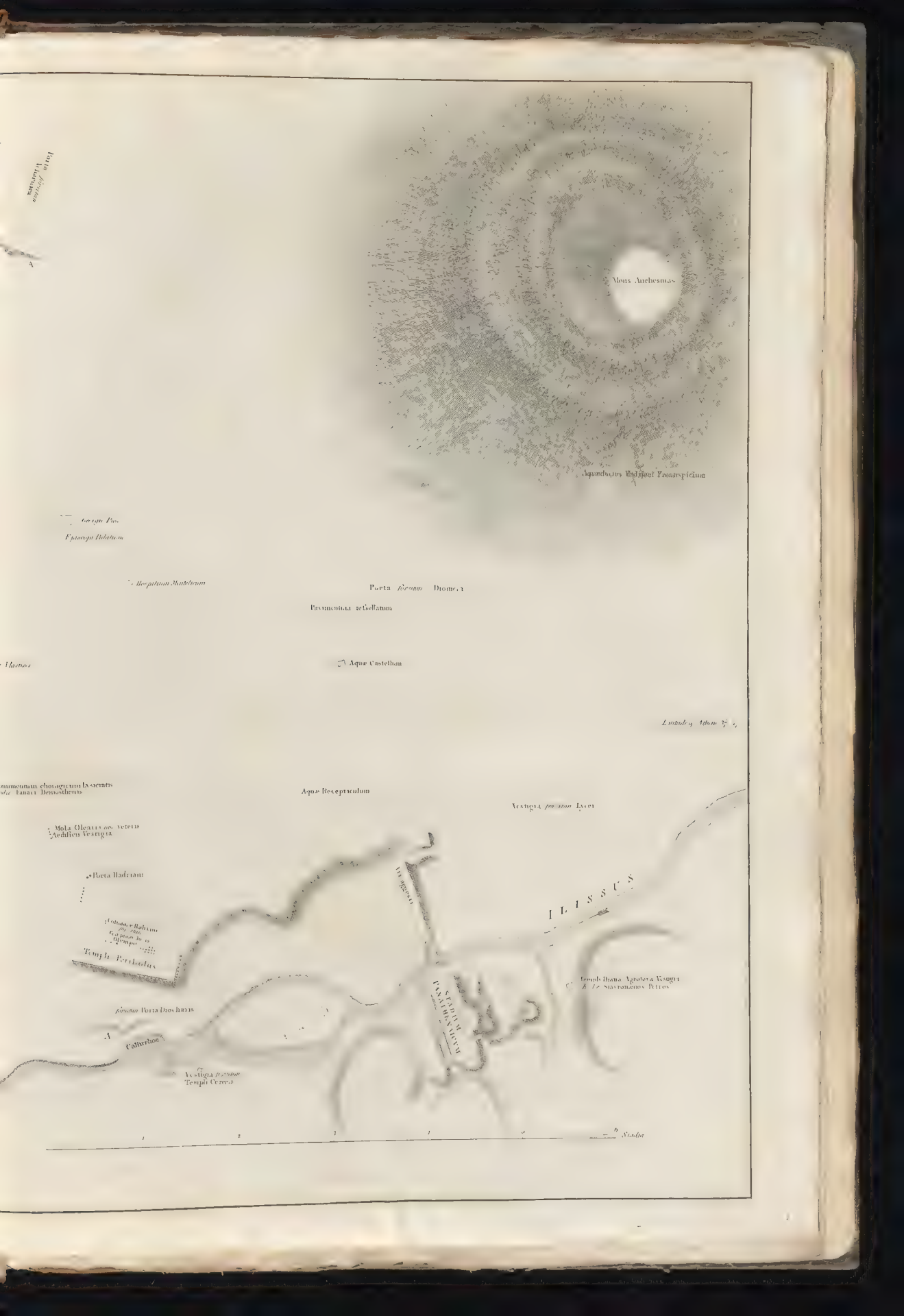
The head-piece is two Ionic capitals cut out of one block of marble, and an imperfect inscription on a very fine piece of marble, which seems to have been the upper moulding of a pedestal; both found in a ruined church on the road of Menidi, about three miles and a half from Athens, before you cross the Cephissus.

The tail-piece is a basso relievo in the church of Crofoliotissa.









Mons Anchemas

Aqueductus Augusti Praenepitum

Porta Trionphi Diana

Restitutio regellana

Aque Castellum

Latitudo Albae 1/2 1/2

Aque Receptaculum

Vestigia praenepitum

Mula Olearii in vetere

Aedificii Vestigia

Porta Diana

Colonnae in Platea

Colonnae in Platea

Templum Perseus

Porta Diana

Colonnae

Aedificii in Platea

Templum Cereris

ILLIUS

Templum Dianae Agrotariae Vestigia

Templum Dianae Agrotariae Vestigia

Scala

Of the Map of Attica.

Introduction to the List of Modern Names of Towns, Villages, Monasteries, Farms, &c. with their Ancient Names.

IT appears (a) from Eustathius, that the number of the Attic Demoi was 174, many of which are now utterly destroyed, and not only the names, but even the ruins scarcely remain. I have endeavoured to trace the original names of the modern villages, or, which is the same thing, the situation of the ancient Demoi. But while I am intent on this work, it occurs to me that even the best writers who have treated of the ancient Demoi may be ignorant of the names of some of them, as the manner in which they pretend to fill up this number of 174 makes me suspect; for instance, Stephanus of Byzantium reckons Cecropia among the Tricomi; and yet I do not remember to have met with it in any list of Demoi that has come to my hands. If the Acropolis was called by this name, the city could only be composed of two Comoi or Demoi, whose names I shall not pretend to determine, but how can it be supposed that ΑΓΓΙΑ . ΑΡΕΙΟΣΠΗΓΟΣ . ΠΙΝΙΣ . ΚΟΛΩΝΟΣΑΓΟΡΑΙΟΣ, &c. which were parts of the city, should be Demoi? and, if you take these away from the Catalogue, which to me appear pure shifts, to make up the number of Eustathius, they must leave a chasm difficult to fill, and which will be considerably augmented, if you still continue to cancel those Islands, Rocks, Promontories, Hills, &c. which probably have no title to this name; as ΖΩΣΤΗΡ . ΤΑΡΟΥΣΑ . ΦΑΡΜΑΚΟΥΣΑΙ . ΨΙΤΤΑΛΙΑ . ΦΡΙΤΤΟΙ, &c. I have added every name I could pick up, of what sort soever, Mountains, Promontories, Ports, &c. both because as a Geographer these too fall within my notice, and because some of them stand a better chance, in my opinion, to have been Demoi, than many that are usually inserted in the catalogues, instances of which may be given in ΚΗΠΟΙ . ΚΩΡΩΝΕΙΑ . ΤΕΤΡΑΠΟΛΙΣ . ΤΕΤΡΑΚΟΜΟΣ . ΚΥΤΡΕΙΟΣ . ΕΠΑΚΡΙΑ, &c.

I would likewise suppose, that not only the Eleusinian Demoi were reckoned in the number of Attic Boroughs, but likewise those of Salamis, if not Megara, though it seems as if Megara was excepted.

Modern Names of Towns, Villages, Monasteries, Farms, &c. with their Ancient Names.

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΑΒΡΙΟΚΑΣΤΡΟ ΟΡΙΟ- ΚΑΣΤΡΟ or ΣΤΑΤΡΟΚΑΣΤΡΟ.	ΠΑΜΝΟΥΣ.	As the situation, the remains of the temple of Nemesis, and an inscription, demonstrate. Perhaps from <i>παμνος</i> , the name of a plant mentioned by Dioscorides. lies 62° W. of N. and faces 28° W. S. The ancient walls of this Demos, borough, or town, remain almost entire. It is on the sea shore. At a little distance from it, inland, are the ruins of a Doric Temple, which is no other probably than that dedicated to Nemesis.
ΑΝΑΦΙΣΟ.	ΑΝΑΦΑΤΕΤΟΣ.	<i>Signifies sursum ferreo.</i> I find it 60 stadia from Thoricus. Xenoph. <i>Περὶ ἐξορίδων</i> . Now a Metochi belonging to the convent of Cyriani. There is a port, with the remains of some antiquities, and a church dedicated to το αγιος γαβριηλ και ιωαννης παυλοπουλου.

(a) The whole of this list appears to have been left in a very unfinished manner by Mr. Stuart, and as such it is given to the publick.

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΑΓΥΡΑ.	ΑΝΑΓΥΡΟΣ.	Vide Suidan Strabon. Perhaps from <i>Αναγυρ</i> called <i>Anagyris foetida</i> by Linnaeus. This town, according to Strabo, is on the sea side between Aexone and Thora, which places could not be far from Haffani and Vari, between which villages is a place called Agyra. I should add that off the Promontory, between Agyra and Vari, and which I suppose to be Zolter, is the island called Philega.
ΑΛΙΟΥΠΗΚΗ.	ΑΛΙΟΠΗΚΗ or ΑΛΟΠΕ.	From <i>Αλόν</i> , Vulpis. The country of Socrates. Perhaps the village now called Aliopeki, situate on the eastern side of Hymettus. Και Αγγυριος καὶ τὰρὰ τῆς Ἀφίης· Ἀλκωνίται ἀρχὴν τῆς Ἡρακλίου τοῦ ἐν Κωσσυρίῃ. Herodot. vi. 64. XI or XII stadia from Athens. Eschines in Timarchum.
ΑΛΙΚΟ Πορτολαμπροβή.	ΛΑΜΠΡΑ <i>ἔπενεθεν</i> λχι <i>παρολίου.</i>	The nearest sea-port town to Lambrics, from which it is distant about one hour's ride.
ΑΜΠΕΛΟΚΗΠΟΣ.	ΚΗΠΟΙ.	From <i>Κηποι</i> , Hortus.
ΑΓΓΕΛΑΚΙ.	ΑΓΓΕΛΗ.	Perhaps from <i>Ἀγγέλλω</i> , Nuncio. In the neighbourhood of <i>Καγιά</i> .
ΑΣΑΝΗ.	Perhaps ΑΙΞΟΝΗ or ΑΙΞΩΝΙΑ.	Near the sea, famous for Mullett.
ΑΣΟΜΑΤΟΣ.	ΑΓΚΕΣΙΜΟΣ.	From <i>Αρχος</i> , Vicinus, Propinquus. Seems to be that cluster of hills lying N. E. of the City. ΣΑΒΑΝΑΚΟΝΔΑ, or ΣΑΝΑΚΟΤΤΑ, is one part of this cluster nearest the city; and <i>Ταυροβόνα</i> , that farther off towards Cephissia. On the West of <i>Ταυροβόνα</i> is a village called <i>Φορμακ</i> . Σαβανικαῖς is called likewise <i>Πασακιά</i> .
ΑΣΟΜΑΤΟΣ.		On Corydallus.
ΑΣΤΕΡΙ and ΣΙΤΗΡΙ.	ΣΤΕΡΙΑ or ΣΤΕΙΡΙΑ.	Pausanias.
ΑΤΑΝΤΟΠ.	ΨΑΦΙΔΑΙ.	
ΑΞΑΟΝΑ.	ΑΙΞΟΝΗ.	Near the City.
ΑΓΙΟΣ ΚΟΣΜΑ.		
ΑΓΙΟΣΜΕΡΚΟΥΡΙΟΣ.		
ΑΓΙΩ. Ιωαννι κυρεανισία.		
ΑΓΙΟΣ ΙΩΑΝΝΗΣ ΠΡΟΔΡΟΜΟΣ.		
ΑΓΙΟΣ Ιωαννης θεολογας.		
ΑΓΙΟΣ ΑΘΑΝΑΣΙΟΣ.		
ΑΓΙΟΣ ΣΠΗΡΙΩΝ.		
ΑΓΙΑ ΤΡΙΑΔΑ.	ΤΡΙΚΟΡΥΝΘΟΣ and ΤΡΙΚΟΡΥΘΟΝ.	
ΒΑΦΙ.		

Modern Names.	Ancient Names.	Illustrations and Remarks.
BAPH.	ΘΟΡΑΙ.	Strabo. Between Lambra and Anagyrus.
ΒΕΡΧΑΜΙ or ΜΠΕΡΧΑΜΙ.	ΕΧΕΛΙΔΑΙ.	Δημος τῆς Ἀττικῆς ἀπὸ Εὐχόας κειμένη διὰ ἀπὸ τῆς τοῦτο, μάλιστα ἔστι τῆς Παιδαρίας, καὶ τῆς Τήρωνος Ἡρακλείας, ἐκ τῆς γομφώσεως ἀγέλης ἰστέον τῆς Πανδρασιαίης. Stephanus. BIZANT. See Hefychius.
BAGH.	Perhaps BATH.	
BAAA.		
ΒΑΡΙΒΟΒΙ.		
BAL.		
ΒΑΡΝΑΒΑ or ΦΥΡΝΑΒΑ.	ΦΥΡΝ.	
ΒΙΧΙΕΡΑ.	Perhaps ΙΚΑΡΙΑ.	
BRANA.	ΒΕΡΕΝΙΚΙΔΑΙ.	
ΒΥΓΓΑΤΟΥΡΡΗ καὶ ΦΥΛΑΤΟΥΡΡΗ.	ΦΥΛΗ.	The word signifies, <i>Tribus, Clasis</i> . ΦΥΛΑΞΑΤΡΩΝ on the road from Athens to Thebes on Mount Parnes. A very strong situation, about 5 or 6 miles from Xanthia.
BRHSA.		
ΒΡΩΩΝΑ.	Forte ΒΡΑΥΡΩΝ.	Τῆτος τῆς Ἀττικῆς ἐν τῇ τοῦ Διονύσιου φωνῇ, &c. Vide Pausanias. Αγγυλίων Βραυρωνία. Marii Adjacentem. Nonnus Dionysiac. XIII. v. 186.
BYA.		
ΒΑΡΒΑΡΑ ΑΓΙΑ or ΚΑΓΝΑΡΙ.		
ΒΗΣΣΑ.	ΒΗΣΣΑ.	Populus iste medius inter Anaphlystium Thoricumque fuit. Xenoph. viii. περὶ περὶ.
ΒΑΡΙΜΠΟΜΠΙ.		
ΒΑΣΙΛΕΟΠΥΓΟΣ.		
ΒΟΥΡΒΑΣ.		
ΓΥΦΤΟΚΑΣΤΡΟ.		
ΤΕΤΑΛΗ or ΓΕΡΑΛΗ.		
ΓΡΑΜΜΑΤΙΚΟΣ.	ΑΡΜΑ.	Τῆτος τῆς Ἀττικῆς. Suidas. Καὶ κατασκευάσθη ἐν τῇ ἀρχαίᾳ ἀγέλῃ ἐν τῇ καὶ γομφώσεως ἐν τῇ καὶ τῆς Ἀττικῆς ἀπὸ τῆς Φύλης καὶ καὶ τῆς ἐκ τῆς ἀρχῆς ἐκ τῆς ἀρχῆς ἀρχῆς ἀρχῆς, καὶ τῆς ἀρχῆς. Steph. Τῶν Ἀττικῶν ἐν τῇ καὶ τῆς Φύλης ἀρχῆς τῆς Ἀττικῆς ἀρχῆς τῆς ἀρχῆς. Strabo & Plutarch in Parali. The modern Greeks for Γραμματικός say Γραμματικός, and I am apt to imagine that Ἀρμάτιος may have suffered the same change, and be the place now called Γραμματικός or Ἀρμάτιος.
ΓΥΟΤΙΗ.	ΙΑΠΙΣ.	
ΤΥΡΙΣΜΟΣ.	ΗΛΙΚΗ.	Perhaps a false reading in Strabo. See Chylander's Strabo. Per- haps from Ἑλὶξ vortex. Gyrgus.

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΓΙΑΛΟΥ.		
ΓΙΑΝΟΥΔΗ.		Signifies an aqueduct.
ΤΗΣ ΓΡΑΙΣ ΤΟΠΗΔΗΜΑ.		Half way between Caria and Athens, in the district of Agra.
ΔΑΓΑΛΑ.		
ΔΑΦΝΗ.	ΚΟΥΤΑΛΛΟΣ.	
ΛΑΟΥΣ.		
ΔΙΟΝΥΣ.	ΔΙΟΝΥΣΙΑ.	Between Stamiti and Cephalia. A Metochi of Cyriani on the foot of Pentelicus near Stamati. <i>Ἐκὸς τοῦ Ἀλφειοῦ ὁδὸς καὶ ἐκείνου τοῦ ἁγίου ὁρίωνος ἀπὸ τοῦ Διόνυσου.</i> Suidas.
ΔΕΡΒΕΝΗ.		A pass guarded.
ΔΕΡΒΗΣΑΓΟΥΣ.		
ΔΡΑΚΟΝΑ or ΤΡΑΚΟΝΙΣ.		Trakonis are four villages on a hilly situation, about six miles from Athens. The Plateric marsh extends this way.
ΔΗΛΗΣΗ and ΚΑΡΑΔΗΛΗΣΗ.	ΑΧΡΑΔΟΥΣ.	Perhaps from <i>Αχράς</i> , <i>Pyrus communis</i> . Linn. Varietas <i>Sylvestris</i> . A ruined Demos past Calamag in the way to Marcopolis.
ΔΡΑΠΙΤΖΟΝΑ or ΤΡΑΠΙΣΟΝΑ.		
ΕΛΑΔΑ.		
ΕΛΙΑΣ ΑΓΙΟΣ or ΗΛΙΑΣ ΑΓΙΟΣ.		A mountain near Legrana.
ΕΛΙΜΟΣ or ΕΛΙΜΒΟΣ.	ΕΡΜΟΣ.	A mountain near Anaphlytos. This may possibly be the place now called ΕΛΙΜΟΣ or ΕΛΙΜΒΟΣ. The mutation of an P into an A being very frequent, and the interposition of an I short between two consonants extremely natural.
ΕΛΙΟΥΣΑ and ΔΙΟΣΑ.		
ΕΝΝΕΑΠΥΡΓΟΙ.		Signifying nine Towers.
ΕΛΕΥΣΙΝΑ.	ΕΛΕΥΣΙΣ.	In it there are many ruins.
ΕΜΠΙΑΙ or ΜΠΙΑΙ.		
ΕΡΑΚΗΗ and ΙΕΡΑΚΗ.	ΑΡΧΙΛΑΙΑ.	On the Cephalus,
ΖΑΦΗΡΙ.		
ΖΕΦΗΡΙ.		
ΘΕΡΙΚΟ or ΘΟΡΙΚΟΣ.	ΘΟΡΙΚΟΣ.	The situation of this place is very evident, and its name still remains entire. Here are great ruins, among which that of a Theatre is very easily distinguished. The port on which it stands is now called Porto Mandri, and may probably be the same with the <i>Παλιό μανδρί</i> of Ptolemy. I could discover no inscription, though I used much diligence.

Modern

with their Ancient Names.

xi

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΙΕΡΟΣΑΚΟΥΑΑ ΙΕΡΟΣΑΚΟΥΔΗ.		
ΙΑΝΤΑΙ.		
ΙΕΡΑΚΑ.		
ΙΑΦΟΤΙΑ.		
ΙΑΛΟΥΤ.	ΑΙΓΙΑΙΑ.	Perhaps from <i>Anaphalis herba capris grata</i> . Meuribus confounds the mountain by which the Spartans entered Attica from Eleufis; with the town placed by Strabo between Anaphilyfus and Lambræ.
ΙΕΡΟ ΣΑΚΤΑΟΜΑΙΝΟΝ or MNEMON.		
ΚΑΝΤΙΑ.	ΛΕΥΚΟΝΙΟΝ.	Where Meton the Mathematician was born.
ΚΑΛΑΜΟ.		Reeds.
ΚΑΙΝΟΥΡΙΑ ΟΣΙΠΤΙΑ.		Signifies new Houses.
ΚΑΛΕΝΤΗ or ΚΑΛΕΝΤΖΗ.		
ΚΑΛΑΝΔΡΙ.		
ΚΑΚΗΣΚΑΛΗ.		Rupes Scironides.
ΚΑΛΟΚΑΜΒΟΣ.		A monastery near Calamo.
ΚΑΛΗΣΑ.	ΕΚΑΛΗ.	Δίαις της Απολλῶντος φιλῆς οὐράτος καλῆς το τοπωνυμῶν καλῶν καλῶν.
ΚΑΛΚΟΥΚΗ.		
ΚΑΛΚΟΜΑΤΑΔΕΣ.		Brazier.
ΚΑΚΗΣΟΥΤΑΗ.		A small rugged mountain near Daphne. It is isolated all round.
ΚΑΛΕΝΧΙ.		
ΚΑΓΝΑΡΑ.		
ΚΑΜΠΟΚΟΙΛΗ.		Hollow field.
ΚΑΠΑΝΔΡΙΤΗ.		
ΚΑΜΑΓΗ.		A round small hill in the Eleufinian plain.
ΚΑΒΟΚΟΛΟΝΝΑΣ.	ΣΟΤΝΙΟΝ.	Distant from the Piræum 330 ftadia. Strabo, 42 Roman miles. Pliny.
ΚΡΕΣΠΗ.		
ΚΑΡΕΛΑ.		
ΚΑΡΑΛΗ.	ΑΓΡΑΤΑΗ καὶ ΑΓΡΤΑΗ.	Plutarch in Alcibiade. Perhaps from Ἀγροαυλῶν. <i>Ruri perneflo</i> . Τὴν τὴν γῆν τοῦ Παναθηναίου πρὸς τὴν Δῆμον τὴν ἀπὸ τῆν Ἀγροῶν. Harpocrates. Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΚΑΡΕΙΑ and η ΚΟΥΡΙΑΔΕΣ.	ΙΚΑΡΙΑ η Καραιδες.	A monastery at the foot of Hymettus.
ΚΑΡΙΤΟΣ Μετόχι.		
ΚΑΤΑΦΗΚΑΙ or ΚΑΤΑΦΥΓΕ.	ΦΗΓΑΙΑ.	
ΚΗΦΙΣΙΑ.	ΚΗΦΙΣΙΑ.	The best village in the Attic Territory.
ΚΗ.		
ΚΕΡΑΚΤΙΝΗ.		A creek not far from the Piræum.
ΚΕΡΑΜΙΔΑΙ.	ΚΕΡΑΜΕΙΚΟΣ.	Τὸ πρὸς τὴν Ἀθήνας ἰσθμὸν. A place near Athens, where they made bricks and tiles. The ancient Ceramicus εἰς τὴν πόλιν must have been hereabouts. Signifies <i>figlina</i> .
ΚΥΝΕΓΟΣ.		
ΚΕΙΡΑΤΙΑ.	ΚΕΙΡΙΑΔΑΙ perhaps	Fascia.
ΚΙΟΥΡΚΑ.		
ΚΙΤΑΙ or ΣΥΤΑΙ.		
ΚΟΚΑΛΑ.	Fortε ΚΥΚΑΛΑ.	Bones.
ΚΟΜΑΡΡΕΑ.		A fruit.
ΚΡΙΒΑΚΟΛΙ.		
ΚΟΝΔΟΥΡΑ.		Derived from a fort of shoes of that name.
ΚΟΡΟΦΟ.		
ΚΡΟΥΣΑΛΑΔΕΣ and ΚΟΥΡΤΣΑΚΑΔΑΙ, or ΚΡΥΣΑΛΑ or ΚΡΩΠΙΑ.	ΚΡΩΠΙΑ or ΚΥΡΤΙΑΔΑΙ.	Perhaps from Κρουσαι falx. The village called Crusalades by the Greeks is by the Albanese called Κρουσαι. The same people call a neighbouring situation Old Crusalades. There are ruins which may, perhaps, be the remains of Κρωπιδαι. Note. I here, that is in Cropsia, found an inscription with the name Κρουσαι on it, but lost it by the carelessness of a servant.
ΚΟΡΔΙΛΙΑ ΠΥΡΓΟΣ.		
ΚΟΡΟΥΤΤΗ.	ΚΟΡΩΝΕΙΑ and ΧΕΡΟΝΗΣΟΣ.	A large and strong town quite ruined Κωρωνεια εἰς τὴν Χαλκιδεὺς περὶ τὴν Ἀθήνας. Near Præstia is a promontory making one side of the entrance of Porto Raphiti; it is now called Corugni, or Κορυγι.
ΚΟΡΙΟΚΛΕΙΔΙΑ.	ΔΕΚΕΛΕΙΑ.	Decelia is 120 stadia, or 15 miles from Athens, and as much from Boeotia. Thucyd. Lib. VII. It might be seen from Athens, p. 348, on the road from Oropus to Athens, p. 353. See likewise Plutarch in Alcibiades. Now the shortest road from Oropus to Athens passes by a place called Ἰσθμὸς Μεγαρίου and Κοριο Κλειδας, which last seems to answer the situation and description.
ΚΟΥΒΑΡΑΣ.		

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΚΟΥΚΟΤΒΑΝΕΣ <i>και</i> ΚΟΥΚΟΤΒΑΩΝΕΣ.		
ΚΟΥΤΑΛΑ.		
ΛΑΜΠΙΚΑ.	ΛΑΜΠΡΑ <i>καθ' ἑαυτὴν</i> .	Here are several ruins though without form, and some tolerable sculpture, some sepulchral inscriptions with Lamproeus on them, and another inscription on which is <i>Lamproa</i> . It is about 3 or 3½ miles from the sea shore.
ΛΙΒΑΔΗ.	ΤΕΛΑΔΑΙ <i>και</i> ΤΕΒΑ.	A meadow.
ΛΙΟΝΗ or ΤΡΑΚΟΝΗ Porto.	ΠΕΙΡΑΙΟΣ.	
ΛΙΦΟΚΟΤΑΛΙΑ or ἡ ΨΙΤΤΑΛΙΑ.	ΨΙΤΤΑΛΙΑ.	Perhaps from <i>Ψίτα</i> , cito. An island uninhabited.
ΛΕΚΚΟΝΟΡΑΙ <i>Μετ' ὅχου</i> <i>Αἰετῶν</i> .	ΛΕΚΚΟΝ.	<i>Λεκκον</i> opes, a Metochi of <i>Λεκκον</i> .
ΛΕΓΡΙΝΑ and ΛΑΓΡΙΟΝΑ.	ΛΑΓΡΙΟΝ.	Perhaps <i>Λαυριον</i> , the <i>υ</i> is frequently changed into <i>γ</i> , for instance, <i>Ἐργυρον</i> from <i>*Εργυρον</i> , and the termination <i>α</i> added; for, the modern Greeks never finish a word with a consonant. Thucyd. L. II. and VI. Plutarch. <i>Λαυριον</i> and <i>Λαυριονα</i> , near <i>Καλοκαθωνον</i> , and another part near <i>Ραφῖ</i> , is called <i>Μαυριονα</i> and <i>Λαυριονα</i> . There is a rugged mountainous tract full of exhausted mines and scoria, extending from Porto Pafu to Legrina; at Porto Rafi it forms a promontory called <i>Mauron orif</i> , perhaps a corruption of <i>Laurion oros</i> .
ΜΑΝΔΡΙ <i>Παλαιο</i> .	ΠΑΝΤΟΜΑΤΡΙΟ.	
ΜΑΡΑΘΟΝΑ.	ΜΑΡΑΘΩΝ.	<i>Anethum feniculum</i> Linn. Templum Herculis, Herodot. VI. 116. Aberat Athenis millia passuum, five stadia octaginta. C. Nepos in Miltiad. Equally distant from Caryto in Eubœa and Athens. Paus.
ΜΑΡΚΟΠΟΛΙΣ <i>εἰς τὸν</i> <i>Εὐβοιον</i> .	ΤΕΤΡΑΠΟΛΙΣ.	Τὴν Ἀθῆναιον, ὅτι ἐν ταύτῃ τῇ πόλει ἔστιν ὡς τετράπολις, ὡς ἔχει τὰς τετράδας τῶν ἀπὸ τῆς πόλεως ἀποστάσεων. Strabo, l. 9, p. 416. And Strabo, in his enumeration of the twelve cities of Cecrops. See Οἰκιστὴς Ἀθηνῶν, in the separate list of ancient names.
ΜΑΡΚΟΠΟΛΙΣ <i>εἰς τὰ</i> <i>Μεσσηνια</i> .		
ΜΑΡΟΥΣΙΑ.	ΑΜΑΡΥΣΙΑ.	A village, called, perhaps, from the temple of Diana, <i>Amarysia</i> , which was in the Demos <i>Alphion</i> . We discovered a subterranean aqueduct near this village; and an inscription, It was in <i>Aithmonia</i> . See Paus. Attica.
ΜΑΓΓΑΘΗ.	ΑΓΡΑ <i>και</i> ΑΓΡΑΙ.	From <i>Agros</i> , Venatio. Εἰς ταύτην τὴν πόλιν ἐστὶν ὡς τετράπολις, ὡς ἔχει τὰς τετράδας τῶν ἀπὸ τῆς πόλεως ἀποστάσεων. Strabo, l. 9, p. 416. And Strabo, in his enumeration of the twelve cities of Cecrops. See Οἰκιστὴς Ἀθηνῶν, in the separate list of ancient names. There is a place near Athens, perhaps 2 miles across the Illyfus, called <i>Hyphala pedion</i> ; perhaps <i>Agros</i> <i>enidion</i> . It was certainly a suburb of Athens, across the Illyfus. And it is probable, that the country between the Illyfus and the foot of Hymettus was likewise called <i>Agros</i> . In this district, about 2 and ½ miles from Athens, is a village of seven or eight houses, called <i>Καμα</i> ; and, past the Stadium Panathenæum, is a church dedicated to St. Peter, in a district called <i>Μαγγαῶν</i> ; it is on the Illyfus, a little more distant from which are many ruins, and among them some wells and five churches.

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΜΑΡΜΑΡΑ.		A large church near Marúfa, perhaps the situation of the Temple of Diana Amaryfia of the Athonians.
ΜΙΓΛΙΟΣΙ.		
ΜΑΤΡΟΒΟΥΝΑ.		A mountain contiguous to the South of Hymettus.
ΜΑΤΡΟΝΟΦΕΕ.		A mountain over Rafii to the South.
ΜΑΞΙΑΒΟΥΤΑ <i>και</i> ΑΜΑΞΙΑΠΟΤΑ.		
ΜΑΣΙ.		
ΜΕΓΡΑ.	ΜΕΓΑΡΑ.	
ΜΕΝΙΔΗ.	ΠΑΙΟΝΙΔΑΙ.	
ΜΕΛΙΤΑΙ.	ΜΕΛΙΘΗ <i>και</i> ΜΕΛΙΤΟΝ.	Perhaps a <i>phli</i> , Melle. <i>Αγιοκληματίον επί τῃ Διοικιστῇ Μαραθῶναι καὶ Κούβας ε.β.το, Ραφί, Μο.δου.</i>
ΜΕΣΣΙΑ.		Perhaps, Messiah.
ΜΕΖΟΚΟΤΑΔΙΑ.		
ΜΕΝΔΕΛΗ.	ΠΕΝΤΕΛΗ.	Mountain.
ΜΥΡΕΝΔΑ.	ΜΥΡΡΙΝΟΤΣ.	
ΜΥΡΡΗΝΗ.		Mountain near Megra.
ΜΕΤΡΟΠΗΣΗ.	ΑΜΦΙΤΡΟΠΗ.	See Echines's Oration on Timarchus, as cited by Mourfius. ΜΕΤΡΟΠΗΣΗ. The initial vowel being lost, and the Μφ making a sound in the modern Greek approaching that of an M, the accent on the last syllable in the ancient name may have occasioned the increase of a syllable in the modern name. It stands at the division of the great road going to Sunium from Athens. The left hand leads by Thoricus, and the right by Anaplyftus.
ΜΥΡΤΕΡΟΡΙ.		Near Megra.
ΜΝΕΜΟΝ.		
ΜΟΝΟΜΑΤΙ.		
ΜΙΚΡΗΣΠΑΤΑ.		
ΜΥΣΤΑ <i>και</i> ΜΥΣΣΙΑ.	ΑΛΙΜΟΥΣ.	The Bay near Phalerus, on which Τριῆς πύργος καὶ τριακόντα εἰληα τὰ ἅρσι ἀπὸ κοινοῦ. Demost. in Eubulide. Perhaps at present ΜΥΣΣΙΑ and Τριῆς Πύργος. Strabo places Αλφειὸς after the Φαλαρεῖ; and this place may be about 3 or 4 miles from it on the sea-shore, and -½ nearly from the city.
ΝΟΣΕΑ.	ΑΝΑΚΑΙΑ.	Ανακαίου, incendio, is a mountain, and is a part of Varus. There is a great quantity of charcoal made, and fires are frequent on it.
ΟΡΟΠΙΟΣ <i>και</i> ΟΡΟΠΟΣ.		
ΠΑΛΕΟΚΑΣΤΡΟ.		Several ruins have this name, one under Mauro Voumi near Cropia.
ΠΑΛΕΟΣΠΑΤΑ.	ΠΡΟΣΠΑΛΑΤΑ.	

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΠΑΝΙ Μονς.		The mountain of Ceratia.
ΠΑΤΙΣΣΑ.		A village near Athens.
ΠΕΔΗΚΑΣ.	ΠΗΛΕΚΕΣ.	A village and monastery near Maryfia.
ΠΕΡΑΜΟ.		
ΠΕΡΩΝΑΙ.		
ΠΕΤΡΑΚΗ.		The convent near Anchefinus.
ΠΙΚΕΡΜΗ.	ΕΠΙΕΚΙΔΑΙ.	
ΠΗ'ΑΔΙΑ.		
ΠΡΑΣΣΑ.	ΠΡΑΣΙΑ.	Totally ruined on Port Rafi.
ΠΕΝΙΤΟ ΒΑΡΒΑΡΟ.		
ΠΥΝΤΟ ΒΑΡΒΑΡΟ.		See Βουδουρον, and the note in the list of ancient names, to which no modern names are assigned.
ΠΑΠΗΝΤΟΣΑ.		A mountain, part of Pentelicus.
ΡΑΦΗΝΑ.	ΑΡΑΦΗΝ.	On the shore of Attica, not far from Port Rafhi. Near it is Brauna, distinct from the Brauna of Spon, which is nearer Marathon.
ΡΑΦΤΙ Πορτο.		A large harbour named from Αρσενος.
ΡΑΨΑΝΑ.		A mountain, where is the Grot of Pan near Vari.
ΣΑ ΑΝΑΚΟΤΔΑ και ΠΕΝΑΚΟΤΔΑ.		
ΣΑΛΕΣΙ.	ΕΙΣΑΛΛΑΣ ΔΙΜΝΗ.	Stephanus Αλκ.
ΣΚΑΡΑΜΑΓΓΑ Μονς.		See Θυρα, in the separate list of ancient names.
ΣΚΑΡΠΑ.		
ΣΚΟΤΠΕΡΙ.		
ΣΕΝΔΕΡΙΝΑ.	ΑΖΗΝΙΑ.	
ΣΕΠΟΛΙΑ.	ΞΥΓΕΤΗ and ΤΡΟΙΑΙ.	Near Athens.
ΣΕΡΑΚΚΟ.		Near Marathon.
ΣΑΦΗΡΙ . ΣΑΤΗΡΙ . ΓΕΦΗΡΙ or ΖΕΦΗΡΙ.		
ΣΟΥΛΗ.		
ΣΟΦΡΩΝΗ.	ΦΟΡΩΝ.	Φωρως was a sea-port near the Pireus. See Strabo. Query, if the port and town were near each other?

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΣΙΑΤΑ.		Signifies wood.
ΣΤΑΜΑΤΗ.		
ΣΤΥΦΑΝΙ.		
ΣΤΡΑΤΙΟΤΙΚΗ Porto.	ΜΥΝΥΧΙΑ <i>xxi</i> ΜΟΥΝΥΧΙΑ.	
ΣΥΓΓΙΑΝΙ.		A Convent on Hymettus, 5 miles from Athens. Perhaps from <i>εὐδαιμον</i> .
ΤΟΥΡΚΟΒΟΥΝΑ.		A port of Anchimetus, or of Brileffus. See <i>Βριλέφου</i> , in the list of ancient names, to which no modern names are assigned.
ΤΑΤΤΟΙ.		
ΤΡΙΚΕΡΕΙΑ.	ΓΕΡΑΤΑ.	Mountain between Megra and Eleusis.
ΤΡΕΑΟΒΟΥΝΑ.	ΥΜΕΤΤΟΣ.	Mount Hymettus. <i>Τρετα</i> is a mountain now vulgarly called <i>Τρετα βουνα</i> , though the few civiler Athenians still call it <i>Υμεττα βουνα</i> , and monte Umeto, from which the Franks have made monte marto, which in their language signifies mad mountain. And the Greeks have a name translated in Trelo voani, which likewise signifies the mad mountain.
ΦΑΝΑΡΙ & Porto Catena.	ΦΑΛΗΡΟΝ.	Signifies albus spumeus. Demetrius Phalericus.
ΦΑΛΙΑΤΙ.	ΦΙΛΑΙΔΑΙ.	The country of Piliistratus.
ΦΛΑΙΟ ΚΑΣΤΟ <i>xxi</i> ΦΤΑΚΑΣ ΠΟΝ.	ΦΤΑΗ.	On the road from Athens to Thebes on Mount Parnes. A very strong situation, about 5 or 6 miles from <i>Λαρισα</i> .
ΧΑΡΟΛΙ.		
ΧΑΒΟΣΚΙ.		A round lake on a promontory near Vari.
ΧΑΡΑ <i>xxi</i> ΚΑΡΑ.		Near the foot of Hymettus towards Haffani.
ΧΑΡΑΚΚΑ.	ΠΑΤΡΟΚΛΟΥ ΧΑΡΑ.	Septum Vallum.
ΚΑΡΒΑΤΟΝ.	ΓΑΡΓΕΤΤΟΣ.	A village. The sons of Pallas, having resolved on war with Egeus and Theseus, divided their people in two parts, one part marched openly towards Sphettus, to assault the father; and the other forming an ambuscade waited at Gargettos. They had with them a mammetes, named Leo, of the village Agnus, who discovered the ambuscade to Theseus. For this reason the people of the Pallene never espouse the women of Agnus.
ΧΑΣΣΙΑ.	ΧΑΣΤΙΑ.	
ΧΡΥΣΑ.		
ΧΥΛΟ ΚΕΡΑΣΑ.		Petræic mons.
ΨΥΝΗΚΟΣ.		

List of Ancient Names.

ΔΑΣΚΑΛΙΩΝ.
ΑΓΝΟΥΣ.
ΑΓΥΙΑ.
ΑΖΗΝΙΑ.
ΑΘΗΝΑΙ.
ΑΘΜΟΝΟΝ.
ΑΙΓΙΑΛΟΣ.
ΑΙΘΑΛΙΑΙ.
ΑΙΤΙΟΝΑ.
ΑΚΑΔΗΜΙΑ.
ΑΛΑΙ 'ΑΙΞΩΝΙΔΕΣ.
ΑΛΑΙ ΑΡΑΦΗΝΙΔΕΣ.
ΑΛΟΠΗ.
ΑΜΑΖΟΝΙΟΝ.
ΑΜΑΞΑΝΤΕΙΑ.
ΑΜΦΙΑΔΗ.
ΑΜΦΙΑΛΟΣ ΑΚΡΑ.
ΑΜΦΙΜΑΛΟΣ ΚΟΛΠΟΣ.
ΑΝΤΙΟΧΕΙΑ.
ΑΠΟΛΩΝΙΕΙΣ.
ΑΡΑΨΤΟΣ.
ΑΡΕΙΟΣΠΑΤΟΣ.
ΑΣΤΥΠΠΑΛΙΑ.
ΑΤΑΑΝΘΗ.

Τοπος Ἀφίνα την ἐν τῇ πόλει περὶ τὴν ἑλίου Πύλινον ἐν ἡ Γλαυκῶνος παρὰ το αἰσιν φοντι.
Δίμος τῆς Κισσινίδος φιλῶς.
In this Demos was the temple of Diana Amarufia, whence Marufia, the modern village, has its name, and was probably the Old Arthmonum. See Marufia.
A mountain. Βασιζέω Ο Εφξῆς ἐν τῷ Αἰγυαδω ἡμῖ της Αἰλίας Σειραν την ἐν Σαλαμῖνι καμαρῶν.
Thucyd. Lib. VIII. P. 429.
Sexilla a Dipylo stadia in academiam confecimus. Cic. Vide F. Junii Academiam, c. 1 and 2.
Αλλαι Ἀραφηνίδες φιλῶς.
Αλλαι Αραφηνίδες φιλῶς. Εἰσι δὲ οἱ δήμοι της Αραφηνίδος μολῶν φηγίως το προς Μαραθῶν καὶ βεαυρῶν α. δ' Αἰξωνίδες ἵγνυς τῆ αἰσῶν ἡσι καὶ λιμνη ἡ Θωλασσῶν.
In the neighbourhood of Marathon many Demoi were situated.
Step. Biz.
Τοπος ἐν Αἰλῃ ἐνθα Σειρας των Αμαζωνων κρησιν ἐν καλῶντο καὶ κομην ἐν ἡ αἱ Αμαζῶνες δυνῶν. Steph.
Strabo.
Ptolemy.

Τοπος ἐνι ἀθῖνῃς ἐν ᾧ πάλαι Ἀθυσταὶ δημοσία ἄμμουον τον ορχον τον πλαστικον τῶτος Αθῖνῃς ἵπῃ τὸ γὰρῶν το Πανῶνῶνῃκων. Harpoc. Τῶτος περὶ τον Δυστον ἔγινυς τε Πανῶν, ἔςς.
Διοκαρῖον ἀθῖνῃς. Suidas. Pliny, I., VII. C. 56.
A Promontory past the Thorai. See Strabo and Stephanus Bizantinus, neither of whom call it a Demos.
Perhaps the same with Ψαλῖα.
An island, in which neither Strabo, nor Stephanus, nor Pausanias, mention a Demos; where it existed is to be inconceivable. For between Salamis and the Pyreum is only one island, called Lipocrotalia.

ATHNH.	
ΑΦΙΔΝΑ.	In the convent of Daphne, which is on a hill about half-way from Athens to Eleusis, are several inscriptions, on which the name of Aphidna, or Aphidnaios, is legible.
ΑΧΑΡΝΑ.	Sixty stadia or 7½ miles from Athens. Thucyd. II.
ΑΧΕΡΔΟΤΕ.	
ΒΕΛΒΙΝΑ.	An island near Anaphilytus.
ΒΟΥΚΕΦΑΛΑΣ.	Εστὶ καὶ Βουκαλάς λεγόμεν ὑπὸ Ἀθηναίων. Steph. Bizant.
ΒΟΥΔΩΡΟΝ.	
ΒΟΥΤΕΙΑ.	
ΒΟΙΩΤΙΑ.	
ΒΩΚΑΡΑ and ΒΩΚΑΛΙΑΣ.	
ΒΡΙΑΕΣΣΟΣ.	Seems to be a part of Turcobouna. See Theophrastus de signis Tempestatum.
ΓΑΛΕΩΤΑΙ.	
ΓΟΡΓΥΝΑ.	
ΔΑΙΔΑΛΙΑΔΑΙ.	
ΔΑΟΤΕ.	Δαός καὶ παρ' Ἀθηναίων δι. Τὰ τῶν ἀνδρῶν ἀνελθὼς, Δαὸν καλεῖται. Stephanus Bizantinus in voce Δαχαι. A monastery on the mountain Pentelicus.
ΔΕΙΡΑΔΕΣ.	
ΔΙΗΚΡΙΑ.	Regio a Parnethe Brauronem usque Diacria, Hesychio teste, vocaretur.
ΔΙΑΚΟΙΑΗ.	Herodot. VI. 103.
ΔΙΟΜΕΙΑ.	Διομεῖα, ἔστι. Ἡρακλῆος γὰρ ἐνδοχὴς παρὰ Κολωνίῳ.
ΔΟΡΙΣΚΟΣ ΑΚΡΑ.	
ΔΡΤΜΟΣ.	Inter Boeotiam et Atticam fuit. Harpoc. Sylva Quercina, from Δρῆς, Quercus.
ΕΔΑΠΤΕΙΩΝ.	
ΕΙΡΕΣΙΔΑΙ.	
ΕΛΑΙΕΤΕ.	Oleofus.
ΕΛΟΥΣΑ.	
ΕΛΕΝΑ.	Now Macronisi. An island lying from Cabo Colonna towards Thoricum. On the East side of Attica. Ελευσίαν τὰν καὶ Κρανναῖον. Science des Médailles, Tome II. P. 248.
ΕΛΕΤΕΣΑ.	An island off Thorai. See Strabo.
ΕΝΝΑ.	
ΕΠΙΑΚΡΙΑ.	In summitate argutus densius acuminatus. Strabo, Book IX. enumerating the twelve cities that composed the Attica in the time of Cecrops. See Suidas.

ΕΠΙΚΗΦΗΣΙΑ.

ΕΡΕΤΡΙΑ.

Οι δὲ ἀπὸ τῆς Αἰθιοπίας Ἐπίθρας ἢ οὐκ εἰσὶν ἀγοραεῖς. Strabo. Forte Κολωνος Ἀγοραεῖς.

EPEXΘΙΑ.

Birth-place of Isocrates.

ΕΠΙΚΕΙΑ.

ΕΙΡΥΣΙΔΑΙ.

ΕΡΩΤΗΜΑΤΑ

ΕΡΧΕΙΔΑΙ.

Country of Xenophon:

ΕΡΧΕΙΑ.

ΕΥΚΟΝΘΕΙΣ.

ΕΥΠΥΡΙΔΑΙ.

Τρικωμῶς δὲ τέττας ἐκαλῶν ὕπυρίδας, κεκρωπίδας, πῆληκας, Step.

ΕΤΩΝΥΜΟΣ.

Τῆς Ἀφῆης ἰσχυρὸν ἔστι φάσι τὴν Ἀλφὴν λῦσθαι τὴν Ζόστρην καθίσταναι ἐν τῇ γῇ αὐτῆς ἀνεφάνη ἰσχυρὸν Ἀλλος ἁλίου· καὶ Ἀβυθίαν, καὶ Ἀπολλωνίαν Ζοστρίαν.

In the promontory near Vari, which I take to be the promontory of Zoster, is a small round lake encompassed on one side by precipices; and on the other of no easy access, it is now called Votiafame, or Chavathi. The water is salt, and in some parts so deep as to be supposed unfathomable.

ΗΕΤΙΩΝΕΙΑ.

ΗΦΑΙΣΤΙΑΔΑΙ.

Vide Diog. Laert. in Platone. Lib. III. C. XLI. Meurfius, D. A.

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Θηκη, &c. ἐπὶ ἐν τῇ Ἀθίκῃ. Steph. de urbibus. On the road to Daphne, in the situation where I suppose Lacidai may have been, is a sepulchral inscription. Ἀθίκλαι Ἀπολλοθέου θυγαῖτη Θηκη.

ΘΗΜΑΧΟΣ.

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Strabo IX. Plutarch in Pericle.
This must be near Eleusis, as the Thracian Plain received its name from it; and Strabo says it is on the shore near the promontory Amphialus. There are still some ruins in this place called, Scaramanga. Quere. if Skiron was Scaramanga.

ΘΡΙΩΝ.

ΘΥΜΟΙΤΑΔΑΙ.

A sea port, or near one.
See Suidas and Plutarch in Thefeus.
Pollux, Lib. IV. Cap. XIV.

ΘΥΡΓΟΝΙΔΑΙ.

ΙΚΑΡΙΟΣ.

OPUS. Plinius, where Comedy was invented.

ΙΔΙΣΣΟΣ.

Πόλις τῆς Ἀττικῆς ἐν ᾗ τιμαυτοῖαι αἱ Μουσαὶ ἱστοῦνται¹ ως Ἀπολλοῦ πόλις. Step. de urbibus. Perhaps πόλις for πόταμος.

ΙΠΠΟΤΑΜΑΔΑΙ.

Callirrhoë. Modern name.

ΙΣΤΙΑΙΑ.

ITEA.

Salix. The places where willows grow are scarce in Attica, which is a dry foil, and has scarcely a perennial brook in it. However on the Cephissus, near a place called Derviliagu, there are many.

ΙΟΝΙΑΙ.

КАДН.

ΚΑΛΗ.

On the sea shore, where the Orator Cecilius was born.

ΚΕΚΡΩΓΙΑ.

I do not remember to have met with this in any list of Attic Demoi; yet Steph. Biz. reckons it among the Τριφυαί. See Εφρευρίδας, &c. and Thucydides says, το δὲ ξυμ ἐκείνης τῆς Ἀργαίας ἀπὸ τοῦ Κεκρωγίας εἰς ἑφρευρίδας ἐς Ἀργαίας χωρὶς μέγιστον. Lib. II. p. 95.

ΚΕΦΑΛΗ.

ΚΗΔΑΙ.

ΚΗΤΤΟΙ.

The country of Eubulus. Comic poet.

ΚΙΚΤΝΑ.

ΚΟΘΩΚΙΑΔΑΙ.

The birth-place of Elchines orator.

ΚΟΛΑΥΤΙΟΣ.

Birth-place of Plato, and Timon the Μίσανθρωπος. Strabo, Book I. as Colytus and Melite, although separated by ditches and land-marks, who will recount us their precise limits.

ΚΟΛΩΝΟΣ ΙΠΠΙΟΣ.

Collis. Montium fastigium. Locus editus. Κολωνὸς ὅτι ἀνεστῆς τοῦτο ὄψηται.—Suidas. Ἰππεὺς δὲ ποιεῖσθαι. Ἐπειδὴ τὴν ἐκδοκίαν ἐς τὸν Κολωνόν (τοῦ, δι' ἡμῶν) Ποσειδῶνος ἔχον τὴν πόλιν ἀπὸ τοῦ εὐδαίος μολοῦν ἔλεα. Thucyd. Sexilla a Dipylo stadia in academiam confecimus me ipsum huc modo venientem convertebat ad sese Coloneas, ille locus cujus mœsta incola Sophocles ob oculos versabatur.

Cicero. De finibus, L. V. C. 1.

Sometimes imagined part of the city; if so, they must be between the Pyraic gate and that of the Ceramicus or Dypylon, though I should rather suppose them without the city walls, and between the long walls where there are places whose situation may agree with this epithet.

ΚΟΛΩΝΟΣ ΑΓΟΡΑΙΟΣ.

ΚΟΛΩΝΟΣ ΜΙΣΘΙΟΣ.

From Μισθός Merces. Salarium, Stipendium militum, pretium habitacionis.

ΚΟΝΔΥΛΗ.

Suidas.

ΚΡΑΝΑΑΙ.

ΚΡΙΩΛ.

ΚΥΔΑΘΗΝΑΙΟΝ.

Birth-place of Andocides, orator.

ΚΥΔΑΝΤΙΔΑΙ.

ΚΥΘΗΡΟΝ.

ΚΥΤΝΟΣΑΡΙΣΣ.

Τὸν οὖν τὴν τοῦ αἰῶνος τῶν ἡμετέρων.—Suidas.

ΚΥΤΝΟΣΟΤΡΟΣ.

Hecychius. Φύλας ἀπὸ τοῦ αἰῶνος καὶ ἀπὸ τῆς Μαραθῶνος ποταμῶν ὡς ἔλεον τὴν ἡμετέραν.

ΚΥΤΡΙΩΣ.

ΚΩΑΤΗΣ.

ΛΑΚΙΑΔΑΙ.

Country of Miltiades and Cimon. So entirely ruined, and even the ruins are without a name, and scarce discernible; it must be on the road to Eleusis. It was the second Demos on the sacred road.

ΛΑΡΙΝΕ.

Plinius. Fons.

ΛΑΡΙΣΣΑ.

Step. in voce Larissa, καὶ ἐν τῇ Ἀθήνῃ εἰς Ἀλφειοῦσαν.

ΛΟΡΙΣΣΑ.

ΛΕΥΚΥΔΡΙΟΝ.

Hecychius Νεφελῶν.

ΛΕΥΚΟΠΥΡΑ.

List of Ancient Names.

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ΛΕΥΚΟΠΥΡΑ.

Κουφύρα, or Κουφύρα, near 2 miles from Ceratia. On the road to Marcopolis it bears $31^{\circ} 50'$ E. of S. from Lambria.

ΛΗΝΑΙΟΝ.

ΛΙΜΝΑΙ. From Λίμναξ
Palustris.

Δια ταύτα ἐν τῇ ἀρχαιολογίᾳ τῆς τοῦ Λίμνου ἢ Λίμνης ἐκφρασι. Demost. Orat. in Near. and Λίμναι ἐν Ἀθήναις τότε, &c. Hefychius.

ΛΟΥΣΙΑ.

ΛΥΚΑΒΕΤΤΟΣ.

A hill near the town.

ΜΑΚΑΡΙΑ.

Πον. R. A. 36.

ΜΗΛΑΙΝΑΙ.

ΜΕΘΟΥΡΙΑ.

Νέοι; μὲντοι Ἀγίου καὶ Ἀγίου.

ΜΕΛΙΑΝΤΟΝ καὶ ΜΙΑΝΤΟΝ.

ΟΔ.

ΟΗ.

ΟΙΟΝ . ΔΕΚΕΔΙΚΟΝ.

ΟΙΟΝ ΚΕΡΑΜΕΙΚΟΝ.

ΟΙΝΑΙ.

ΟΙΟΝΗ τῆς Αἰαντίδος. Ad Marthonem. Strabo, μισθὸν τε τῆς περὶ Μαρόνησιν ad Eleutheras. Strabo, Thucydides.

ΟΙΟΝΗ τῆς Ἰπποφωδῆς.
ΤΙΔΟΣ.

ΟΤΡΥΝΕΙΣ or Otrynen-
fes.

ΠΑΙΑΝΙΑ ΚΑΘΥΠΕΡ-
ΘΕΝ.

ΠΑΙΑΝΙΑ ΥΠΕΝΕΡΘΕΝ. Demosthenes.

ΠΑΛΛΗΝΗ.

Herodot. L. I. 62.

ΠΑΜΒΟΥΤΑΔΑΙ.

ΠΑΝΑΚΤΟΣ.

ΠΑΝΤΟ ΜΑΤΡΙΟ.

Περὶ μανθῆ. See other list

ΠΑΝΩΡΜΟΣ.

ΠΑΡΝΕΣ.

Parnes autem a Boeotiae finibus aberat, cum in occidentali sui parte. Phylem respiceret ut testatur Theophrastus, de signis Tempest.

ΠΕΡΓΑΣΗ.

ΠΕΡΣΕΥΣ. πολλῶς.

Step. πρὸς πάλιν.

f

ΠΕΡΙΦΟΙΔΑΙ.

ΠΕΡΙΘΟΙΔΑΙ.

ΠΕΡΡΙΔΑΙ.

ΠΙΘΟΣ.

ΠΑΩΘΕΙΑ.

ΠΙΝΞ.

Whence the gallery in Paix was turned (placed, looking) towards the sea, but in the time of the thirty tyrants it was changed and placed on the side of the country.
Μῦθος ο Παιωνίου Αλικυβιades. Ἡλ. στρεψεν ἐν τῇ ἐκδομῇ αὐτοῦ. Anceps in Mewrio de Archon, 98.

ΠΟΙΚΙΔΟΣ ΟΡΟΣ.

Ποικιαντα. καὶ τὸ πτωχὸν καλοῦνται ἔχει.

ΠΟΡΟΣ.

ΠΟΤΑΜΟΣ.

ΠΡΟΒΑΛΙΝΘΟΣ.

ΠΤΕΔΙΑ.

ΡΑΡΙΟΝ.

ΣΗΜΑΧΙΔΑΙ.

ΖΑΛΑΜΙΣ.

ΣΚΑΜΒΟΝΙΔΑΙ.

On the way to Eleusis. Paufl. L. I. Alcibiades.
 Situated on a torrent.

ΣΚΙΡΑΣ.

Strabo καὶ ΣΚΙΡΑ.

ΣΚΙΡΟΝ.

The first Demos on the sacred road was called Skiron; it was situate on a torrent, probably that which rises in Ancephinas; and joins the Cephifus, there are now no remains of it; perhaps the same with *Εκαμμαντα*.

ΣΠΟΡΓΙΔΟΣ.

ΣΤΒΡΙΔΑΙ.

ΣΠΙΛΑΗΤΤΟΣ.

ΣΠΕΝΔΑΑΗ and ΕΦΣΝ
 ΔΑΔΗ.

ΣΦΕΤΤΟΣ.

It is curious, that Sphettos should have the same relation to Sphetteros, thine or yours, that Hymettos has to Hymettos, mine or ours.

ΤΕΤΡΑΚΟΜΟΣ ΗΡΑΚ-
 ΔΕΟΣ.

ΤΙΘΡΑΣ.

ΤΙΤΑΚΙΔΑΙ.

ΤΡΙΝΕΜΕΙΣ.

ΤΡΟΙΑ.

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ΤΡΟΙΑ.	Εστὶ καὶ ἄλλαι Τροίαι ἐν Ἀσίᾳ κατὰ τῆς νῦν Ἰωνίου ἡμέρας καλεῖσθαι. Steph.
ΤΥΡΜΙΔΑΙ.	Παροὶ πρὸς τὸν Σφουδρόν. Suidas.
ΥΑΚΙΝΘΟΣ.	
ΥΑΡΟΥΣΑ.	An island, and may possibly be called Γαλέρασις; it lay off the Axonians.
ΥΣΙΑΙ.	Οἱ πολλοὶ αἰρῶσι, ὅς Ὑσιαι, ἔγραψεν τοὺς ἀρχαίους τῆς Ἀφίλας. Herodot., 5. 74
ΥΦΟΡΜΟΣ.	
ΦΑΡΜΑΚΟΥΣΑΙ.	Are two islands in the Straights of Salamis.
ΦΑΥΡΑ.	An uninhabited island near Astypalea.
ΦΕΛΛΕΥΣ.	Ὅρος τῆς Ἀφίλας.
ΦΗΓΑΙΑ ΛΑΔΙΑΝΙΔΙΣ ΚΑΙ ΑΙΓΕΙΑΔΟΣ.	Φηγίαι τε καὶ Λαδιδῶναι.
ΦΗΓΑΙΑ ΠΑΝΔΙΟΝΙΔΟΣ.	
ΦΗΓΟΥΣ.	Καὶ ἐν οὗτῳ τῇ ἐκ περιρῶς εἰς συντομὴν φέρουσιν. Suidas.
ΦΛΥΑ.	
ΦΟΡΜΙΣΙΟΙ.	
ΦΡΕΑΡΡΟΙ.	Birth-place of Themistocles.
ΦΡΗΓΙΑ.	Εστὶ καὶ τὰ Φρήγια καλεῖται τούτοις μάλιστα. Boisside καὶ Ἀφίλας.
ΦΡΥΤΤΙΟΙ.	
ΧΙΤΩΝΗ.	
ΧΟΛΛΑΡΓΟΣ.	
ΧΟΛΛΙΔΑΙ.	
ΧΡΥΣΑ.	
ΩΡΙΧΙΟΝ.	Τίνας τῆς Ἀφίλας τοῦ παλαιού, ὡς ἔχει. Εὐφροσύνη Διόσκου. Ἰσχυρὲς ἐν περιρῶσι ἔγραψεν οὐδὲν αἰετὶ. Steph. de Urb.
ΩΡΩΠΟΣ.	
ΩΓΥΓΙΑ.	Εὐφροσύνη καὶ ἡ Ἀφίλα παρὰ Ὀγυγίαν. Steph.

Modern

Modern Names of the Villages in the Megarese Territory.

ΒΙΖΚΙΑ.	ΛΕΑΝΔΡΟΣ.
ΔΕΡΒΕΝΗ.	ΜΑΖΑΙ.
ΔΟΔΕΚΑ ΕΚΚΛΗΣΙΑ.	ΜΕΓΑΡΑ or ΜΕΤΡΑ.
ΚΑΚΙΣΚΑΛΗ.	ΠΕΡΑΧΟΡΑ.
ΚΟΝΔΟΥΡΑ.	ΣΟΥΣΑΚΗ.

To these we may add some Villages in the Megaran Tract.

ΑΓΧΟΗ.	ΝΙΣΑΙΑ.
ΑΙΓΕΪΡΟΥΣΑ · και ΑΙΓΕΪΡΟΣ.	ΠΗΓΑΙ.
ΑΙΓΟΣΘΕΝΑ.	ΣΙΔΟΥΣ.
ΕΛΙΣΣΑΝΤΗ.	ΣΚΙΡΟΣ.
ΚΡΩΜΙΟΝ.	ΤΡΙΠΟΔΙΣΚΟΣ.
ΜΕΓΑΡΑ.	

Σ. ο. Τρ. π. α. β. Τριποδίσκος λεγεται καθ' η την
ἀγυρά των Μεγαρων κείνη, Strabo, p. 604.

Modern Names in the Order they occurred sailing from Schiathos to Negropont.

ΠΟΝΤΙΚΟΝΗΣΙ.	ΑΙΒΕΡΙ.
ΕΛΛΗΝΙΚΟΣ.	ΠΡΟΘΙΜΟΣ.
ΣΥΡΟΧΟΡΗ.	ΒΟΥΦΑΛΟΣ.
ΟΡΕΟΥΣ.	ΑΡΜΙΡΟ ΠΟΤΑΜΟ.
ΑΓΙΑ.	ΚΑΜΑ ΒΑΓΝΗ.
ΛΙΘΑΔΑ.	ΣΤΟΥΡΑ, in which bay are
ΙΑΛΤΡΑ.	ΗΑΓΙΟΣ, ΓΕΩΡΓΙΟΣ, ΔΗΛΙΣΙ, &c. and several islands.
ΛΥΦΟΣ.	ΕΜΠΟΡΙΟΝ.
ΡΟΥΒΙΑΣ.	ΚΑΒΟ ΜΑΡΜΑΡΙΟΝ.
ΛΥΜΝΗ.	ΠΕΤΑΛΟΥΣ, five islands.
ΓΡΑΙΑΣ ΣΠΗΛΙΑΣ.	ΓΛΥΚΟΡΕΜΑΤΑ.
ΠΟΛΙΤΙΚΑ.	ΚΑΡΙΣΤΟΣ.
ΕΤΡΙΠΟΣ.	ΚΑΣΤΡΙ, ruins.
ΠΑΛΑΙΟ ΚΑΣΤΡΙ.	ΚΑΒΟΔΩΡΟΣ.
ΒΑΘΙΑΣ.	

Shores

Shores, Ports, and Promontories, beginning at Cenchrea, and proceeding to Sunium.

ΚΗΓΚΡΕΙΑ.

ΣΟΥΣΑΚΙ.

ΚΑΚΙΣ ΚΑΛΗ.

ΤΡΑΠΙΖΟΝΑ.

Between Trapizona and Draco are some creeks; and on the promontory which projects most is a ruin of a round building, probably a temple.

ΔΡΑΚΟ.

Pyreum. For a particular description of this, see the Chart.

ΣΤΡΑΤΙΟΤΙΚΗ.

Munychia.

ΦΑΝΑΡΗ ΠΟΡΤΟ.

The ancient Phalerum.

ΜΥΣΙΑ.

Alimus.

ΤΡΙΣ ΠΥΡΓΟΙ.

ΑΓΙΟΣ ΚΟΣΜΑ.

ΑΓΓΡΑ.

ΧΑΒΟΣΚΗ and ΒΟΥΛΙΑΣΜΕΝΗ.

ΒΑΡΗ.

ΛΟΜΠΑΡΗ, or ΑΛΙΚΟ.

ΑΝΑΦΙΣΤΟ.

Anaphlytus.

ΛΗΓΡΑΝΑ.

ΧΑΡΑΧΑ.

Patrocli Charax.

ΚΑΒΟ ΚΟΛΟΝΝΑ.

Sunium.

ΤΑ ΠΗΓΑΔΙΑ ΤΟΥ ΠΑΣΚΙΑ.

ΠΑΝΟΡΜΟΣ, or Agio Nicola.

ΠΟΡΤΟΜΑΝΑΡΙ.

ΘΟΡΙΚΟΣ.

Thoricus.

ΤΟΥΚΟ ΔΙΜΝΙΟΝΑ.

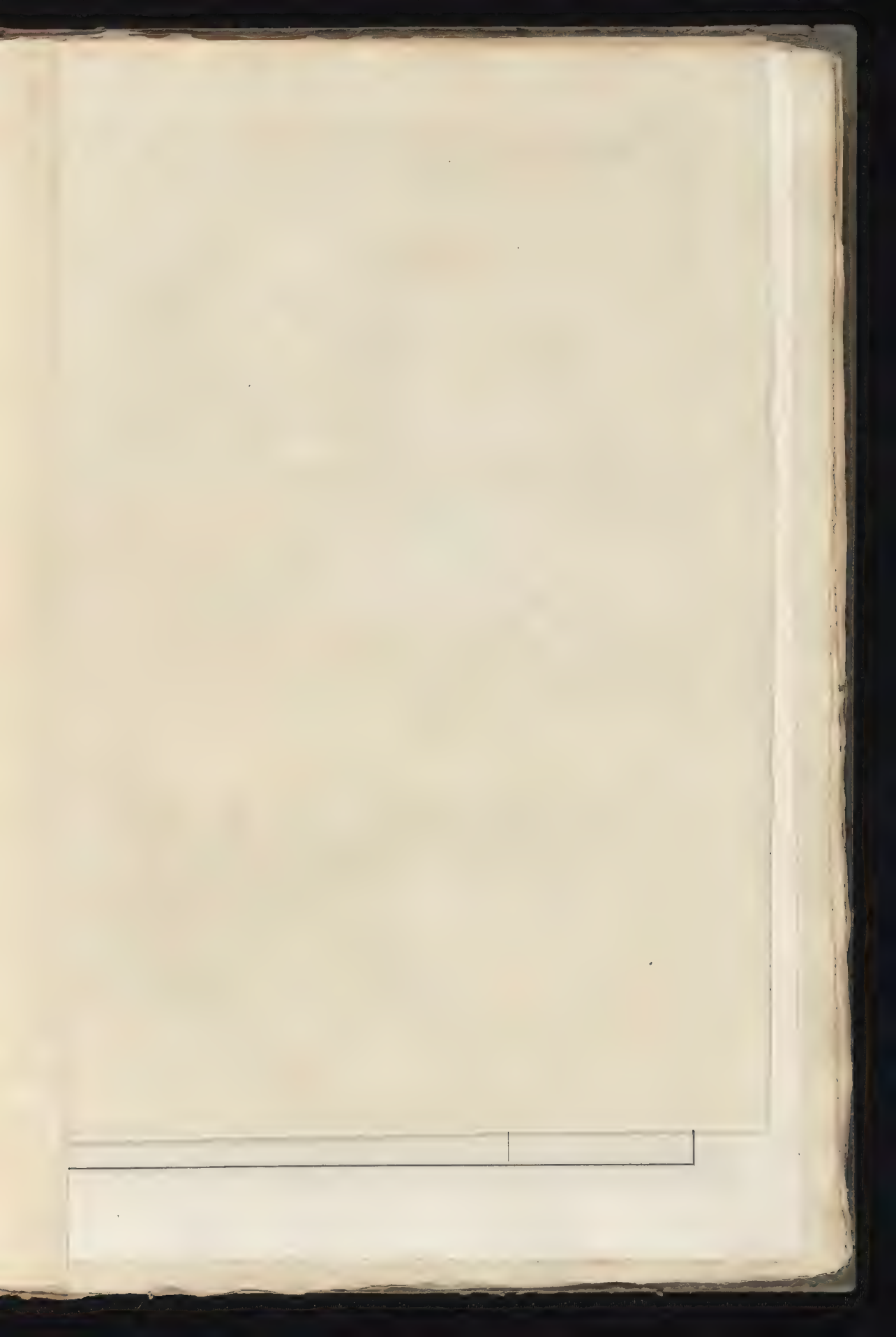
ΔΑΣ ΚΑΛΙΟ.

An island with some ruins, formerly a monastery.

ΚΑΚΙ ΘΑΛΑΣΣΑ.

ΚΟΡΟΥΓΝΗ.

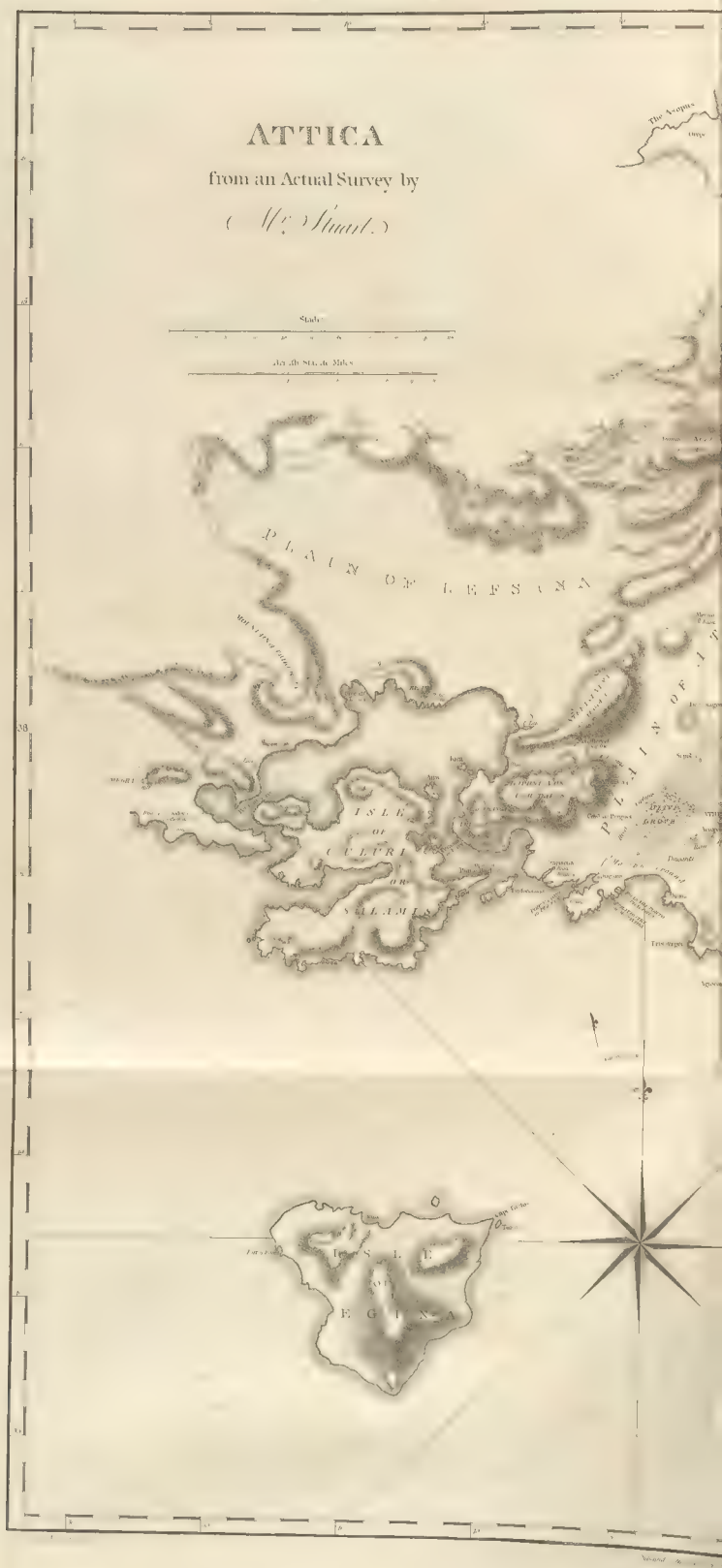
ΠΟΡΤΟ ΡΑΦΤΗ.



ATTICA

from an Actual Survey by

(*W. S. Smith*)







This was accomplished when Cymon the son of Miltiades had conquered Scyros; there, after a diligent search, he discovered the venerable remains of the Hero, of superior stature, with the brazen point of a spear, and a sword lying by him (these weapons in the heroic age were of brass); and having embarked them on board his ship, he carried them to Athens, where they were received by the citizens with splendid processions and sacrifices, as if the Hero himself had returned to visit them. His remains were deposited in the middle of the city, near the present Gynnasium.

It is built of Pentelic marble, and, in the language of Vitruvius, is a Peripteros, as will be particularly explained in the remarks on Plate II. The principal front faces the East; and the pediment of that front appears to have been adorned, like those of the Parthenon, with figures of entire relief, fixed in their places by cramps of metal; for on the face of this pediment remain several holes, in which the ends of those cramps have been inserted, though the figures they supported are all of them destroyed.

this

(5) Plutarch, Life of Cymon.

Aidoneus granting the request of Hercules, Theseus was released from prison. He returned to Athens, where his friends still retained some authority; and there, whatever sacred places the citizens had before assigned him, he consecrated to Hercules all, except four, changing their names from Theseia to Herculeia. Plutarch in the Life of Theseus. Euripides also, in the tragedy of Hercules, relates this instance of the gratitude of Theseus; he there introduces that hero addressing Hercules in the following manner:

[illegible]

Obedient to the law, retire from Thebes,
And to the city patronia'd by Pallas
Proceed with me; thy blood-polluted hands
There duly purified, thou shalt receive
From me a mansion, and shalt share my wealth;
The gifts my country erst befow'd' on me,
For that in Cret, twice fescw Athenian youths,
Death-doom'd, I fav'd, and flew the Minotaur,
Be thine; to me whatever falcw and apart
The land contains, henceforth to thee be fac'd,
And bear thy name thow living; but when dead,
And to the shades below thow shalt defend,
With facrificw, and marbles glow imbolt
With coftly fculture, all th' Athenian State
Shall celebrate thy virtues, &c.

V. 1336, Κάγὼ χάρις σοὶ τῆς ἱμῆς σωτηρίας
 Τῇ δ' ἀντιθέσει.

And I for my deliverance wrought by thee
Will thus my debt of gratitude repay.

I appre-

this Temple to his honour, their labours were thus placed together. The remainder of the metopes, and the pediment of the poficus, or Western front, have never been adorned with fculptures.

It is now a church dedicated to St. George, for whom the prefent Athenians have as high a veneration as their ancestors had for Thefeus; and to this we probably owe that it is not in a more ruinous condition. It feems fcarcely worth mentioning, that Mr. Vernon, who vifited Athens in the year 1675 (a), and

I apprehend that I may be thought to have mifinterpreted Euripides, when I tranflated *δαίμωνος ἱερὸν ἔργον* by fculptured marbles; I fhall endeavour to apologize for my mifake, if it is one, by relating what occasioned it. In the 108 Euripides takes notice of fome fculptures that adorned the front of the Temple at Delphi, among others the battle of the Gods and Giants is faid to be on fione walls in *ῥυτίδας λίθων*. Thefe fhall have been figures in *relievo*, for of ftatues it cannot be faid they are fculptured on fione walls, *δαίμωνος ἱερὸν ἔργον*, fione fignifying on prominent might, I imagined, by a metaphor, he employed to fignify *alto relievos*, fuch as we fee in the metopes of the Temple of Thefeus, reprefenting the labours of Hercules, and to thefe I imagined the expreffion alluded.

This Temple was finifhed in the time of Euripides, when I fuppofe him at leaft 16 years old; for he was born the firft year of the 75th Olympiad; and we cannot allow lefs than 5 years for the erecting this building, and finifhing the paintings and fculptures which adorned it. Euripides, we are told, began at a very early age to write tragedy; thefe fculptures were then new, and probably the beft that had been feen at that time; they were doubtlefs univerfally admired by the Athenians, whole vanity would eagerly apply the fiftled fuppofition that fhould do honour to themfelves and their Hero. The words in queftion, underftood as I have tranflated them, would, I thought, make him a prophet, whole promise they had juft then compleatly fulfilled. The *Hercules furus* of Euripides, like the fculpture of the Temple of Thefeus, celebrates unitedly the virtues of the two Heroes.

(c) The following letter from Mr. Francis Vernon was written to the publisher of the Philofophical Tranfactions, giving a fhort account of fome of his obfervations in his travels from Venice through Iftria, Dalmatia, Greece, and the Archipelago, to Smyrna, from whence this letter was dated January 10, 1674.

S I R,

I muft beg your excufe for not having written to you in fo long a fpace: the little reft I have had, and the great unfettlednefs of my condition, is the reafon: neither have I now any great curiofities to impart to you; only fome fmall circumftances of my journey I will run over.

From Venice I fet out with thofe galleys which carried their ambaffador that went for the Porte. We touched at moft of the confiderable towns of Iftria and Dalmatia, by the way. In Iftria we faw Pola, an antient republick. There remains yet an Amphitheatre entire; it is of two orders of Tulcan pillars, placed one over another, and the lower pillars ftand on pedeftals, which is not ordinary; for commonly they have nothing but their bafes to fupport them. There is likewife a Temple dedicated to Rome and Auguftus; a triumphal arch built by a lady of the family of the Serpi in honor of fome of her kindred, which commanded in thefe countries; befides feveral infcriptions and antient monuments which are in divers parts of the town.

In Dalmatia I faw Zahara, which is now the metropolis of the country. It was antiently called Jadera. It is now very well fortified, being encompassed on three fides with the fea, and that part which is towards the land extremely advantaged by all the contrivances of art, having a caftle and a rampart of very lofty battions to guard it. I found here feveral antient infcriptions by me copied, which will not find room in the compafs of a letter. We paffed in fight of Sebenico, and faw three forts, which belong to the town, St. Nicholas, St. Giovanni, and la Torretta Vecchia, but we went not alhore. That which is worth feeing in Dalmatia, is Spalatro; where

is Diocefan's Palace, a vaft and fplendous fabrick, in which he made his refidence when he retreated from the empire. It is as big as the whole town; for the whole town is indeed patched up out of its ruins, and is faid by fome to take its name from it. The building is mafive; there is within it an entire Temple of Jupiter, eight fquare, with noble Porphyric pillars and cornice, worth any body's admiration. There is a court before it, adorned with Egyptian pillars of that ftone called Porphycopolis, and a Temple under it, now dedicated to St. Lucia; and up and down the town feveral fragments of antiquity, with infcriptions and other things, worth taking notice of.

Four miles from Spalatro is Salona, which fhews the ruins of a great town. About as much farther from Salona ftands Clifta, upon a rocky hill, an eminent fortrefs of the Venetians, which is here the frontier againft the Turk: from whence they repulfed him in their late wars with great honour. I was at Lefina, where is nothing very remarkable; but Blondi, who has written our English hiftory, was of it. Trua is antient, and hath good marks of its being fo. Here I fpoke with Doctor Staffica, who put out that fragment of Petronius Arbiter; and I faw his manuſcript.

I was in the harbour of Ragufa, but not in the town, becaufe we made no ftay there. From hence we paffed the gulf of Budua, and faw the mountains of Antivari, the plain of Durazzo, and Apollonia, and came to Saffino, a fmall ifland, from whence we could fee the town of Valona, and the mountains *Aceroceranilli*, which are very near, and are now called mountains of Chimæra. I faw a fortneight in Cerfo, and had time to view all that was confiderable in the ifland, particularly the gardens of Alcicon, that is the place where they are fuppofed to have been, now called Chryſida, a moft delicious ftuation: the antient port now called *Nepes-Sa-Ora*, and feveral foundations of antient fabricks. In Zante I was likewife a fortnight, where I faw but little of antiquity; what is modern is very flourifhing, and the ifland rich and plentiful.

I went from Zante to Patras, a town in Achaia of good note among the antients. Near it is a great mountain, mentioned by Homer by the name of Parna Olenus. In the town are feveral mafive ruins, which few there know how to give any account of. There are the remains of a large church, dedicated to St. Andrea, who they fay was martyred there. This is the firft town I faw on the continent of Greece. The plain about it is very fruitful, full of fountains and rivulets; finely wooded with olive trees, cypreffes, orange and lemon trees. The citrons here are counted among the beft of the Turkiſh empire, and are feft for prefents to Conftantinople. So are all their fruit in very good eftem.

In Athens I have fpent two months. Next to Rome I judge it the moft worthy to be feen for antiquities of any I have yet been at. The Temple of Minerva is as entire as the Rotunda. I was three times in it, and took all the dimenfions, with what exactnefs I could; but it is difficult, becaufe the caſtle of Athens, in which it ftands, is a garriſon, and the Turks are jealous, and brutifhly barbarous, if they take notice that any meafure it. The length of the *cella*, or body of the Temple without fide is 168 feet. The breadth 71 1/2 Englifh. Thefe meafures you may rely on as exact to 4 1/2 foot.

The *portico* of the Dorique order, which runs round it, hath 8 pillars in front, and 17 on the fides; the length of the *portico* is 230 feet Englifh. I have taken all the dimenfions within, with thofe of the *stipes* and *porticos*; but they are too long for a letter. The *ſtylos* or ſhaft of the pillars is 19 1/4 feet in circumference. The intercolumnium 1 1/4 of the diameter of the pillars.

The Temple of Thefeus is likewife entire; but 'tis much lefs, though built after the fame model: the length of its *cella* is but 72 feet, the breadth 26. The whole length of the *portico* which goes round it, 123 feet. 'Tis a Dorique building, as is that of the Minerva. Both of them are of white marble. About the cornice on the outside of the Temple of Minerva is a *baſis relievos* of men on horfeback, others in chariots; and a whole proceſſion of people going to a fervice, of a very curious fculpture. On the front is a hiftory of the birth of Minerva.

In the Temple of Thefeus on the front within fide the *portico*, at the Weft end, is the battle of the Centaurs; and at the Eaſt end feems to be a continuation of that hiftory; but there are feveral figures of women, a continuation of that hiftory; at thofe other, ladies which were at which feem to be Pirithous's bride; at thofe other, ladies which were at the wedding. On the outside the *portico*, in the fpace between the Triglyphs, are feveral of the proweſſes of Thefeus, moſt in wreſtling with feveral perfons, in which he excelled: all his poſtures and looks are expreſſed with great art. Others are monſters, which he is made encountering with, as the bull of Marathon, the boar of Calydon, &c.

T.ve

and Dr. Spon, with Sir George Wheeler, who came there early in the following year, have written their

There is a Temple of Hercules, a round fabric; only six feet diameter, but neat architecture. The pillars are of the Corinthian order, which supports an architrave and frieze, wherein are done in *relievo* the labours of Hercules. The top is but one stone, wrought like a shield, with a flower on the outside, which riseth like a plume of feathers.

There is yet standing the tower of Andronicus Cyrenelles, which is an octagon, with the figures of 8 winds, which are large and of good workmanship, and the names of the winds remain legible in fair Greek characters (where a house, which is built against it on one side, does not hinder) as *ἀνέμους Ὀπρος, Νότος, Εἰςπρος, Ζεφύρος*, each wind placed against its quarter in the heavens; and the roof is made of little planks of marble, broad at bottom, and which all meet in a point at top, and make an obtuse pyramid of some 32 or 36 fides.

There is a delicate Temple of the Ionique order in the castle; whether of Pandrosus, or of whom, I cannot tell; but the work was most fine, and all the ornaments most accurately engraven; the length of this Temple was

67 } feet
Breadth 38 }

These pillars which remain of a portico of the Emperor Adrian, are very stately and noble; they are of the Corinthian order, and above 32 feet in height, and 19½ in circumference; they are cancellate; and there are now standing seventeen of them, with part of their cornice on the top. The building to which they belonged, I measured the area of, as near as I could conjecture, and found it near a thousand feet in length, and about six hundred and eighty in breadth.

Without the town, the bridge over the Ilissus hath three arches, of solid stone work: the middlemost is near 20 feet broad. There is the *stadium* yet to be seen, whose length I measured, and found it 630 feet, near to what the precise measure of a stadium ought to be, viz. 625.

Towards the southern wall of the castle there are the remains of the theatre of Bacchus, with the portico of Eumenes, which is near it, the semi-diameter, which is the right line of the demi-circle which makes the theatre, is about 130 feet. The whole body of the scene, 256. *Mont. De la Gaillarde*, in that book he hath written of Athens, hath made a cut of a theatre, which he calls that of Bacchus, which is a mere fancy and invention of his own, nothing like the natural one; which, by the plan he has drawn of the town, I judge he did not know. I give you this one point, that you may not be deceived by that book, which is wide from truth; as will appear to any body who sees the reality, though to one who hath not seen it, it seems plausibly written. I have dwelt long on Athens, but yet have said nothing. This town deserves a whole book to discourse of it well, which now I have neither time nor room to do; but I have memorials by me of all I saw; which one day, if it please God, I may shew you.

Thebes is a large town, but I found few antiquities in it, excepting some inscriptions and fragments of an old wall, and one gate, which they say was left by Alexander, when he demolished the rest. It is about some fifty miles distant from Athens, as I judge.

Corinth is two days distant: the castle of *Λαγυριόνη* is standing, which is very large. The main of the town is demolished; and the houses, which now are, scattered and a great distance from one another.

So is Argos, which to go round would be some four or five miles, as the houses now stand; but if they stood together, they would scarcely exceed a good village. Napoli della Rumilia is a large town, and full of inhabitants, and the Basha of the Morea resides there; it is but very few leagues distant from Argos.

Sparta is quite forsaken; Messina is the town which is inhabited, four miles distant from it. But one sees great ruins thereabouts; almost all the walls, several towers, and foundations of temples, with pillars and chapitres, demolished: a theatre pretty entire. It might have been anciently some five miles in compass: and about a quarter of a mile distant from the river Eurotus. The plain of Sparta and Laconia is very fruitful, and long, and well watered. It will be about eighty miles in length, as I judge. The mountains on the West side of it are very high, the highest I have yet seen in Greece; the Manioti inhabit them. But the plain of Calamatta, which anciently was that of Messene, seems rather richer. Corone is very abundant in olives. Navarino, which is esteemed the ancient Pylos, hath

a very strong castle, fortified by the Turks, and is the best port in all the Morea. Alphets is much the best river, and the deepest, and with great reason extolled by all the ancient poets, and chosen for the seat of the Olympick games; for it is very pleasant. The plains of Elis are very goodly and large, fit to breed horses in, and for hunting; but not so fruitful as Argos and Messene, which are all riches. The best woods I saw in Peloponnesus, are those of Achaia, abounding with pines and wild pear, the lilex and Efculus trees; and where there runs water, with plane trees.

Arcadia is a very goodly champaign, and full of cattle, but is all encompassed with hills, which are very good and unshewn. Lepanto is very pleasantly situated on the gulf, which runs up as far as Corinth; and without the town is one of the finest fountains I saw in Greece, very rich in veins of water, and shaded with huge plane trees; not inferior in any thing to the spring of Castalia on Mount Parnassus, which runs through Delphos, excepting this, that one was chosen by the Muses, and the other not; and poetical fancies have given immortality to the one, and never mentioned the other.

Delphos itself is very strangely situated on a rugged hill, to which you have an ascent of some two or three leagues; and yet that is not a quarter of the way to come up to the pique of Parnassus, on the side of which hill it stands. It seems very barren to the eye, but the fruits are very good where there are any. The wines are excellent, and the plants and simples which are found there, very fragrant, and of great efficacy.

About Lebadaia, and all through Boeotia, the plains are very fertile, and make amends for the barrenness of the hills which encompass them; but in winter they are apt to be overflowed for that reason, and to be turned into lakes; which renders the Boeotian air very thick, and so were their skulls too, if the ancients may be believed concerning them; though Pindar, who was one that sublimated poetry to its highest exaltations, and is much fancied and imitated in our age, as he was admired in his own, was born there: and Amphion, who was said to be so divine in his music that he ravished the very stones, had skill enough to entice them to make up the walls of Thebes; so that not every thing that is born in a dull air is dull.

These vales I found much planted with *otton*, and *sfeniam*, and *cummin*, of which they make a great profit and a great trade at Thebes and Lebadaia. I went from Thebes into the island of Euboea, or Negroponte, and saw the Euripus, which ebbs and flows much after the nature of our tides; only the moon, and sometimes the winds, make it irregular. The channel, which runs between the town and a castle, which stands in an island over against it, is some fifty feet broad; and there are three mills on it, which shew all the changes and varieties that happen in the current. Near the Euripus, and opposite to the town, they shew a port which they say was Aulis, and it is not improbable, for it must be thereabouts. Between Negroponte and Athens is a high hill called *Phalero*, formerly very dangerous, but now guarded by Albanes: it is part of Mount Parnassus; and near it on the left hand lies Mount Pentelicus, from whence the Athenians anciently fetched their stone, and now there is a convent of Calisteris there, one of the richest in all Greece.

In going from Athens by sea, I embarked in a port which lies just by Munichia: that which they call Porto Pyrae lies behind it a mile distant, which is a large port, able to contain 500 vessels. There are the ruins of the town yet remaining, and of the walls, which joined it to the city of Athens. I sailed by Porto Phalero, the ancient haven of Athens, which is rather a road than a port. I saw an island called *psala*, where the Athenians had anciently mines. I went ashore on the promontory of Sunium to view the remains of the temple of Minerva, which is on it. Hence I sailed among the Isles of the Archipelago, Macronesia, Themia, Serphanto, Syphanto, till I came to Melo. From Melo I sailed through the Cycladis to come hither. I passed by Andros, Tenos, Mycone, Delos; Naxia and Paros I saw at a distance. We sailed near the Northern cape of Sio, and the Southern of Mytelene or Lesbos, and so came into the Gulph of Smyrna. Within this Gulph stands Buria, near some small islands, which is judged to be the ancient Clazomenae; Foja, which is the same with the ancient Phocaea: near this the river Hernius discharges itself into this Gulph.

In this my journey I had some misadventures. My companion Sir Giles Eastcourt died by the way. At sea I was plundered by the Serphioters, where I lost all my letters, and years among the rest, which you sent to

my

their names on the wall within this Temple; their example has been followed by several other travellers of distinction (a).

P L A T E I.

A View of the Temple of Theseus.

On the foreground are Albanian husbandmen winnowing corn, which is done by lightly tossing up the grain, when the Etesian wind blows away the chaff. A Turkish servant, accompanied by his master's son, is giving orders to them. The kind of temporary shed, under which an Albanian with his wife and children are sitting, continues to be called by its ancient name a *kalybe*. These Albanians are the husbandmen of Greece; are generally Christians of the Greek ritual; and speak a peculiar language. The ground on the northern side of the temple has been washed away, and a considerable part of the foundation appears. The more distant mountain on the right hand is the Eastern extremity of Hymettus, that part of it is now called *Lecon-oros* and *Kynegor*. The sharp-pointed conical hill near the temple is Anchefmus. On the left is a mountainous tract, rising to no great height, nearly in the middle of the Messogiæ, or plain that surrounds Athens; it is now called *Turco-bouno*, and was perhaps the Brilefius of the ancients. At the foot of this, towards the North, the river Cephissus runs through a very pleasant village, called Patifia; this was formerly, if we may believe the tradition of the country, the situation of the ancient academy: the two distant cypress trees, which are seen between the poles of the *kalybe*, grow in this village, and mark its situation. On the left is part of Mount Parnes, now called Chafsa, near the eastern extremity of which is Chorio Eledio, anciently Decelia (b).

P L A T E II.

The Plan of this Temple.

The Vitruvian description of a Peripteros is here fully exemplified (c); it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive indeed of the columns on the angles, a particular in which, it has been before observed, the Greeks differed from the Romans, who, as Vitruvius directs, included the columns on the angles in the number eleven. The distance of these lateral columns from the wall of the cell, is here somewhat more than the space of one intercolumniation; they connect the two porticos, and, by that means, complete a covered walk quite round the cell of the temple.

A A. The porticos.

B. The pronaos, or anti-temple.

my Lord Ambassadeur at Constantinople, and Consul Rycout, whom I find here a very civil and knowing gentleman; and I am much obliged to him for his favours. I have been as curious as I could in taking the latitudes of some remarkable places: as I find them I shall give them you:

Athens,	38 5	Patras,	38 40
Corinth,	38 14	Delphos,	38 50
Sparta,	37 10	Thebes,	38 22
Corone,	37 2	Negroponte, or Chalcia,	38 31

I desire you to present my humble services to the Gentlemen of the Royal Society. I am, &c.

(a) The present state of this temple is as follows:—The cell is enclosed at the Eastern end by a modern wall, as expressed by the dotted lines, within which is the altar. The West door is walled up, and the present entrance is through a very small modern door. (See the plan, letter H, on the South side of the cell.) The roof is a semicircular vault, in which small openings are left for light; this is probably of the same date as the enclosure of the Eastern end. The top of the wall &c. is very apparent, and some stones project from the side walls, which formed part of it.

Mr. Stuart has, in a memorandum, alluded to the above state of the temple, as follows in a description of the column, with inscriptions, in

Vol. III.

the temple of Theseus, now the church of St. George, in Athens. The inscriptions may be seen in the second part of the work published by Dr. Chandler, p. 60, 61, 62, 63.

The door belonging to the posticum, or west end of the ancient temple, is stopped up with dirt and fragments of marble; among them was the column on which the above referred-to inscriptions are engraved, one only was then visible; but, about ten years ago, a Turk broke through this door in order to rob the church; among other stones which he displaced, was the marble in question, all the inscriptions of which are now accessible; by Wheeler's account, it seems, in his time, to have supported the trapezou, or altar, situated in the tribune at the East end of the aforesaid church. There are four inscriptions on this column, one of which is so ruined as not to be legible.

(b) Since the description of Plate I. was written by Mr. Stuart, a flight wall, about eight feet high, has been built entirely round the city; this wall, in the present view, passes between the group of figures with the *kalybe* and the temple, so as to obstruct the view of it from the spot from whence he drew it. The door leading for the entrance of the temple, at present marked H in Plate II. is seen clearly in this view.

(c) Peripteros autem crit. See Gallian's Vitruvius, Vitruv. Lib. III. Ch. I. p. 100.

C

A A.

a a. The antæ.

b b. The columns that separated the portico from the pronaos. These have been demolished, but the circles marked in the pavement determine their situation and size.

c c. The wall which separated the pronaos from the cell of the temple. See Note (a), p. 5.

C. The cell or naos of the temple.

D. The posticum.

E E. The pteromata, or wings.

This temple stands nearly East and West, and on the pavement of the portico a line is cut, which seems to have been intended for a meridian. I discovered it too late, being obliged to quit Athens before I could make the necessary observations for determining the degree of accuracy with which it is drawn. In the plan I have inserted it partly from recollection, that such future travellers as may wish to bestow some diligence on this subject, may be able the more readily to find it (a).

P L A T E III.

The elevation of the eastern front.

P L A T E IV.

Transverse section of the Eastern portico. Here the front columns are removed to shew the antæ and columns of the pronaos with its frieze, the distribution of the beams of the ciellings of the Lacunaria.

The sculpture on the frieze over the antæ of the pronaos. Here we see represented a battle and a victory. It seems an action of great importance, for it is honoured with the presence of six divinities, three of whom, though somewhat defaced, are yet to be distinguished for Jupiter, Juno, and Minerva. It is not easy to decide who are the divinities represented in the other groupe; amongst the combatants, there is one of superior dignity, more vigorous exertion, and more ample stature; a robe trails behind him; he hurls a stone of prodigious size at his adversaries. May it not represent the phantom of Theseus, rushing impetuously on the Persians at the battle of Marathon? His miraculous apparition there was firmly believed by the Athenians, and was one inducement to their building this temple. The victory of Marathon was certainly one of the most glorious achievements of the Athenians; and there is a sort of modesty and piety in their attributing, as here they appear to do, this amazing victory rather to the protection of the gods, and the assistance of their hero, than to their own valour. The last figure has evidently been employed in erecting a trophy.

The sculpture on the frieze over the antæ of the posticum. This represents the battle of the Centaurs and Lapithæ. Amongst the combatants, one hero alone has thrown a centaur to the ground, and is in the act of killing him. This hero I suppose to be Theseus. In the middle of this piece of sculpture is Caneus, who, invulnerable by weapons, is overwhelmed by a huge piece of rock, with which two Centaurs are about to crush him. This circumstance is introduced by Ovid, in the description he makes Nestor give of the Centaurs and Lapithæ. *Metam. L. XII. & 506.*

(a) This line is distinguished by the letters F. G.

Mr. Revett agrees with Mr. Reveley in thinking that this could not possibly be a meridian line, because the sun never could shine on the spot where it is, being in the shadow of the columns: the sun at noon would

also be so high as to cause the shadow of the entablature to cover the greatest part of it.

Mr. Reveley has added this line from the description given him by Mr. Revett; for though Mr. Stuart had written the above description, the line was neither expressed in the drawing, nor on the plate.

P L A T E V.

Longitudinal section of the Eastern portico and pronaos.

P L A T E VI.

Fig. 1. The capital and entablature of the columns of the portico, with the metope of the North East angle.

Fig. 2. The soffit of the corona, and of the mutules, with the distribution of their guttæ. The diameters of the columns vary from $3 : 3 : 35$, to $3 : 3 : 65$.

P L A T E VII.

The capital and base of one of the antæ; section of the entablature over the columns and antæ of the pronaos and posticum, and the section of the cornice of the pediment.

A. Capital of the antæ on a larger scale.

B. Section of the cornice of the pediment.

P L A T E VIII.

Fig. 1. The section of the entablature and lacunaria, with the mouldings, and part of the basso relievo on the front of the pronaos.

Fig. 2. The plan of the soffit and lacunaria.

P L A T E IX.

A. Profile of the capital on a large scale.

B. Profile of the annulets full size.

C. The flutings of the columns full size, with the manner of describing them, viz. divide the chord $a b$ into five parts; from the chord set off the depth of the fluting inward $o : 1 : 1$, as at d ; erect a perpendicular on the center of the chord, on which set off the distance $6 : \frac{5}{8}$ from k to e ; from e draw the lines $e f$ and $e g$, which are the boundaries of the central segment $f d g$ drawn with the radius $e k$; divide the lines $e f$ and $e g$ into three parts each, and from the centers h and i so found, complete the curve by drawing the segments $a f$ and $g b$.

D and E. The ornaments painted in the soffit of the lacunaria.

F. The manner of describing the ornament marked E. The distance between the circles is found by the angles of the base of an isosceles triangle at the center of one circle, and at the point of bisection at the periphery of the other.

Operation.

D A. The diameter of the circle.

A B. Ditto.

D. The central point.

B.

B. The point in the periphery from which are described with the circles diameters, the arcs intersecting each other in the parallel lines.

P L A T E X.

Half the flank, and half the longitudinal section of the temple.

P L A T E XI.

Six of the metopes in the Eastern front, Fig. 1. being in Southern angle, the rest follow in their proper order.

Fig. 1. Hercules and the Nemean lion.

Fig. 2. Hercules and Iolaus destroying the hydra.

Fig. 3. Hercules and the Arcadian stag.

Fig. 4. Hercules taming the Cretan bull.

Fig. 5. Hercules with the horse of Diomedes.

Fig. 6. Hercules with Cerberus.

P L A T E XII.

Four of the metopes on the South side; Fig. 7 being that in the Eastern angle, the rest follow in their proper order.

Fig. 7. Theseus destroying the minotaur.

Fig. 8. Theseus with the bull of Marathon (a).

Fig. 9 and Fig. 10. These, as well as those which follow, of which no descriptions are given, is too much ruined to discover what the subjects are.

P L A T E XIII.

Four of the metopes on the North side, Fig. 11 being that in the Eastern angle, the rest follow according to their numbers.

Fig. 11. Theseus kills Creon, king of Thebes.

Fig. 12. Hercules kills Antheus.

Fig. 13. Theseus overcoming Skiron (b).

Fig. 14. Theseus killing the Crommian sow.

P L A T E XIV.

Four of the metopes in the Eastern front, succeeding in proper order those in Plate 10, that numbered 18 being in the Northern angle.

Fig. 15. Ruined basso relievo.

(a) After his arrival at Athens he took the bull of Marathon and drove him into the city. (b) He threw the robber Skiron headlong from the rock into the sea.

Of the Temple of Theseus.

Fig. 16. Hercules with the girdle of Hippolita.

Fig. 17.

Fig. 18. Hercules taking the golden apples from the garden of the Hesperides.

PLATES XV, XVI, XVII, XVIII, XIX, XX.

The sculpture in the frieze of the pronaos; here we see represented a battle and a victory. It seems an action of great importance, for it is honoured with the presence of six Divinities, three of whom, though somewhat defaced, are yet to be distinguished for Jupiter, Juno, and Minerva; it is not so easy to decide who are the Divinities in the other groupe. Amongst the combatants, there is one of superior dignity, more vigorous exertion, and more ample stature; a robe trails behind him; he hurls a stone of prodigious size at his adversaries. May it not represent the phantom of Theseus, rushing impetuously upon the Persians at the battle of Marathon? His miraculous apparition, on that memorable occasion, was firmly believed by the Athenians, and was one inducement to their building this Temple. The victory at Marathon was certainly one of their most glorious achievements; and there is a kind of modesty and piety in attributing (as here they appear to do) this amazing victory to the protection of the gods, and the assistance of their hero, rather than to their own valour. The last figure has evidently been employed in erecting a trophy.

It may be proper to observe, that the sculpture on this temple is very fine and much relieved, the limbs being in many places entirely detached, which is perhaps one reason that they are so much damaged.

PLATES XXI, XXII, XXIII, XXIV.

The sculpture on the frieze of the posticus, representing the battle of the Centaurs and Lapithæ. Among the combatants one hero only has thrown a Centaur on the ground, and is in the act of killing him. This hero I suppose to be Theseus. In the center of this frieze is Cæneus, who, being invulnerable by weapons, is overwhelmed by a huge piece of rock, with which two Centaurs are about to crush him; this circumstance is introduced by Ovid in the description which he makes Nestor give of the battle of the Centaurs and Lapithæ.

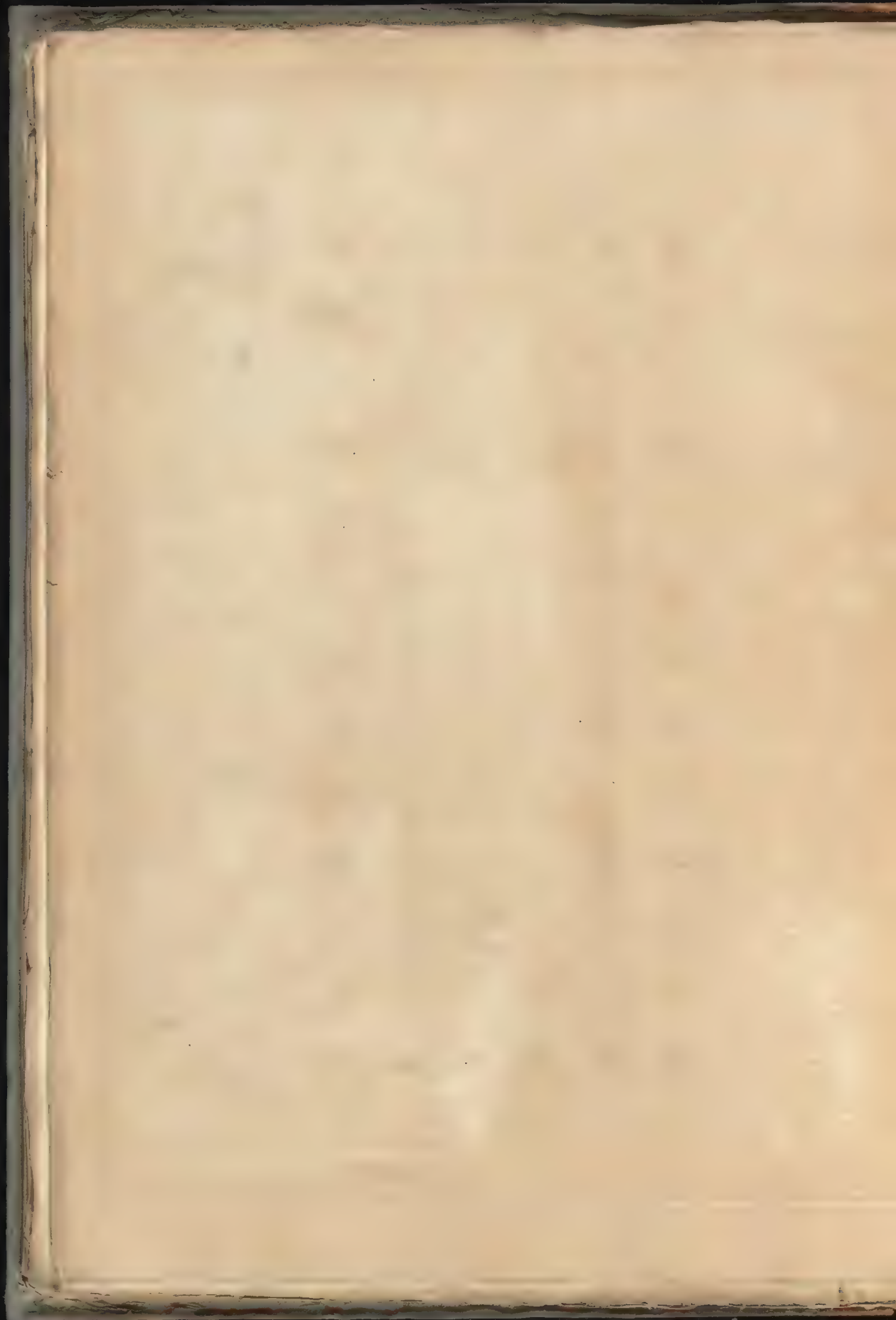
The Head-piece of this chapter represents Theseus courfing the Marathonian Bull, copied from a ruined marble baffo relievo. On each fide, the ornament painted in dark ochre, fhewn in its proper fituation in plates 7 and 8 of this chapter.

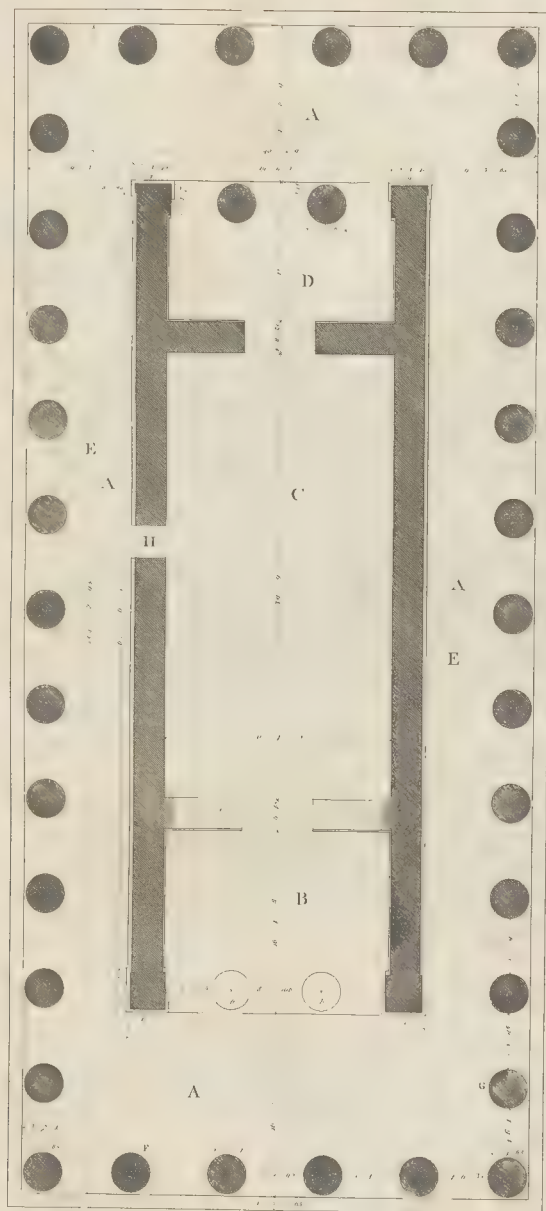
The Tail-piece is a head of Theseus copied from a fine antique cameo.

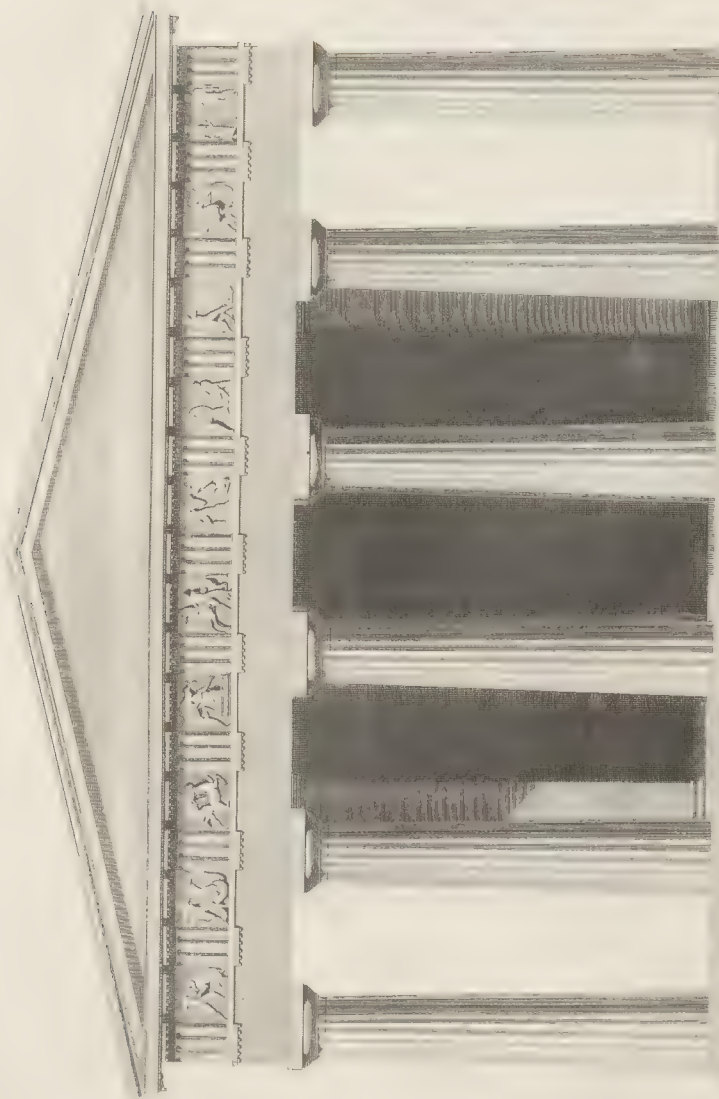


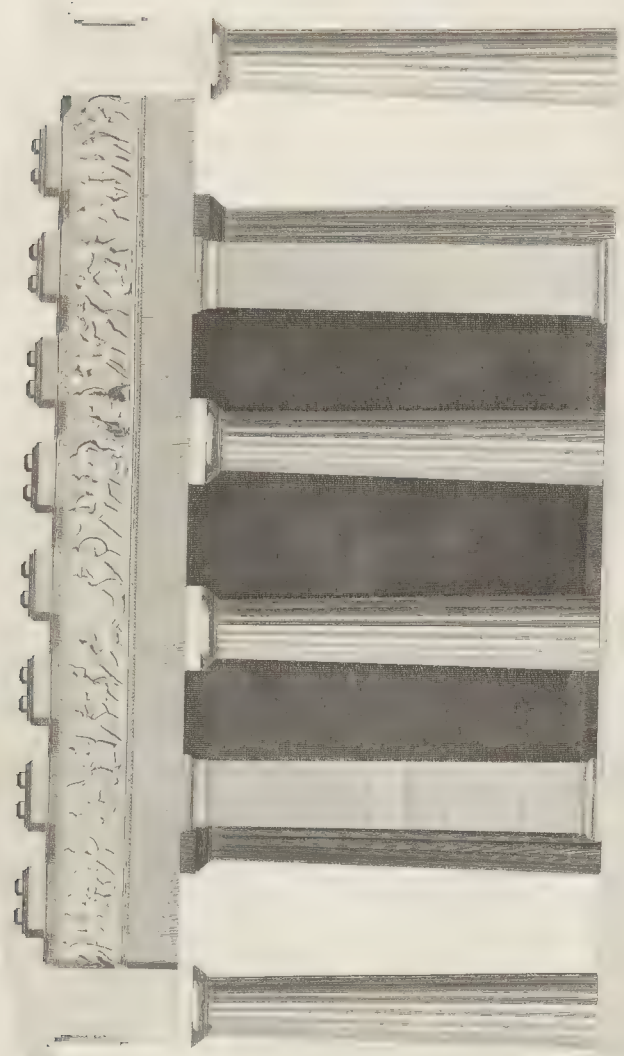
Theseus in the Temple of Theseus.

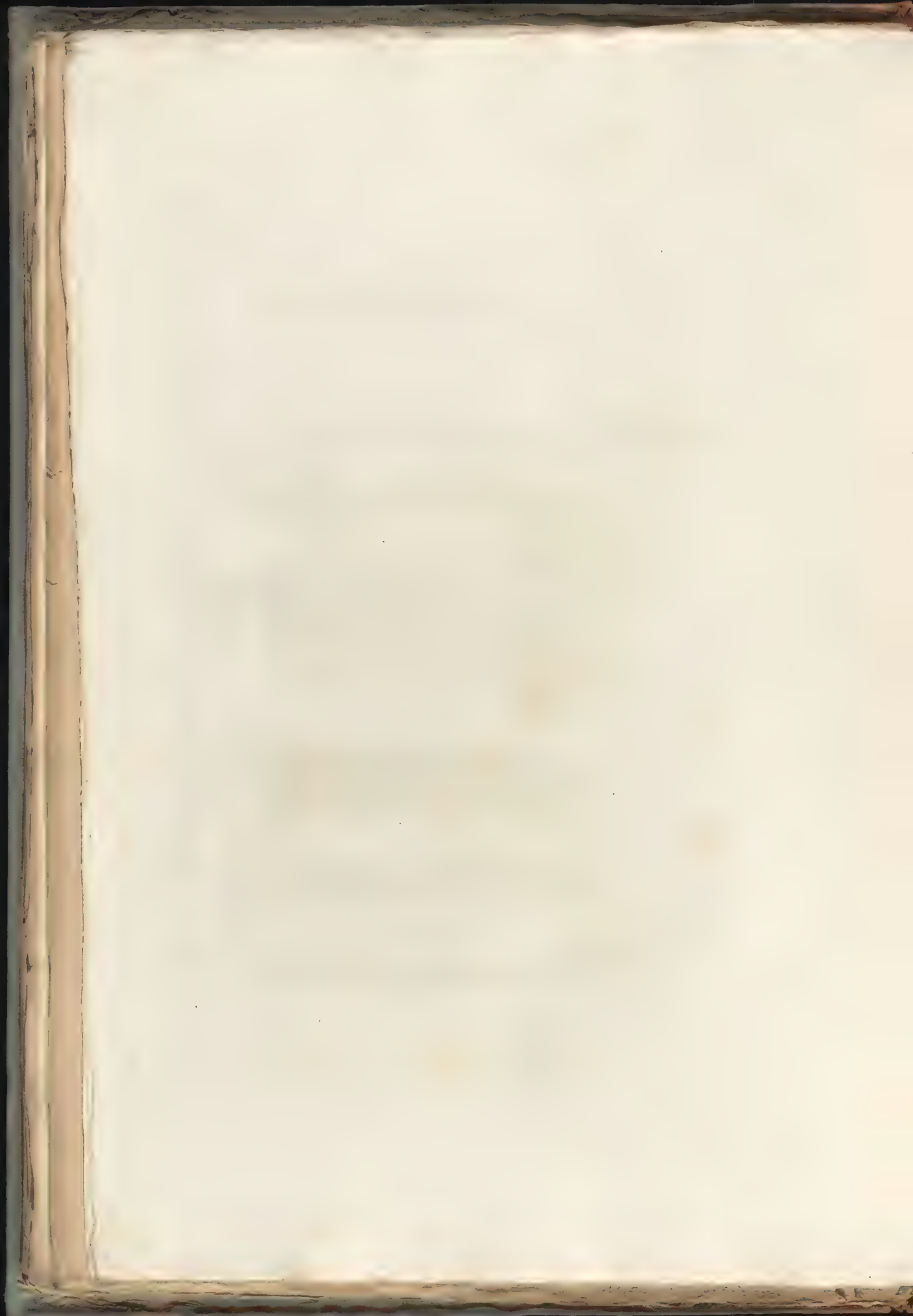


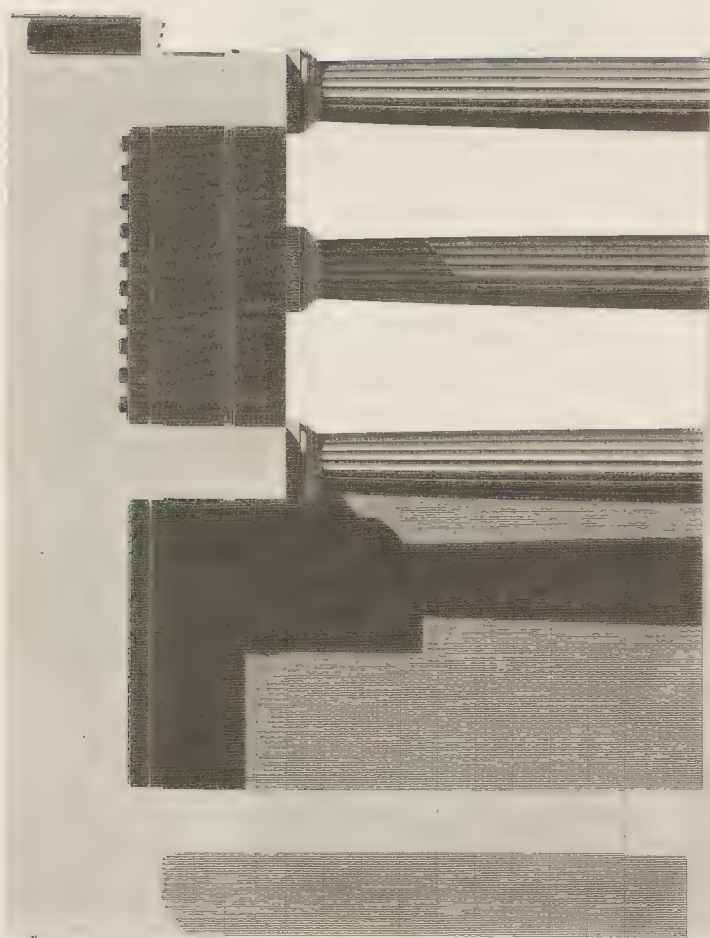












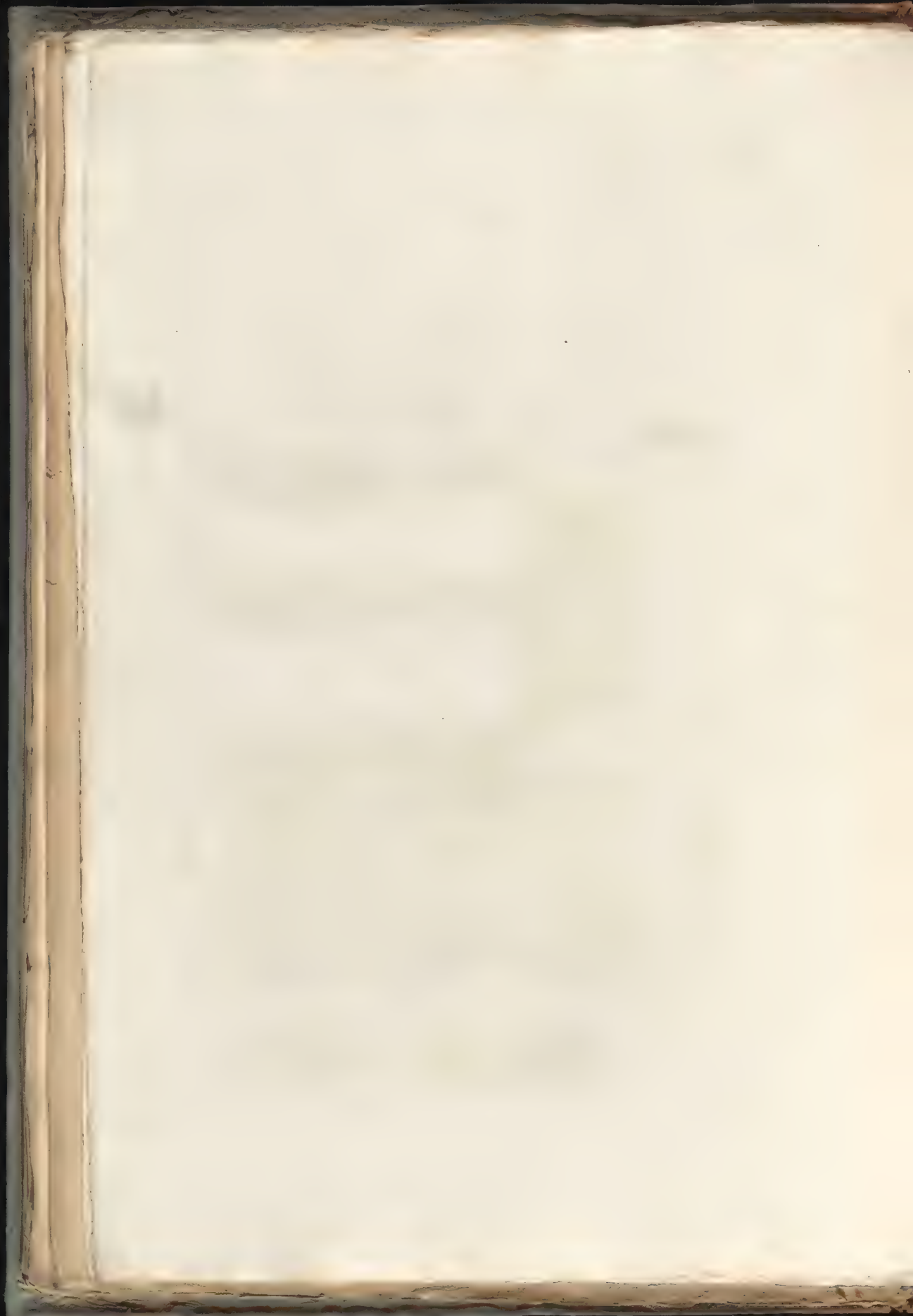


Fig. 1

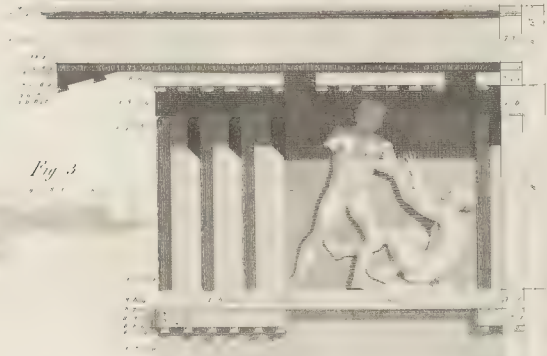
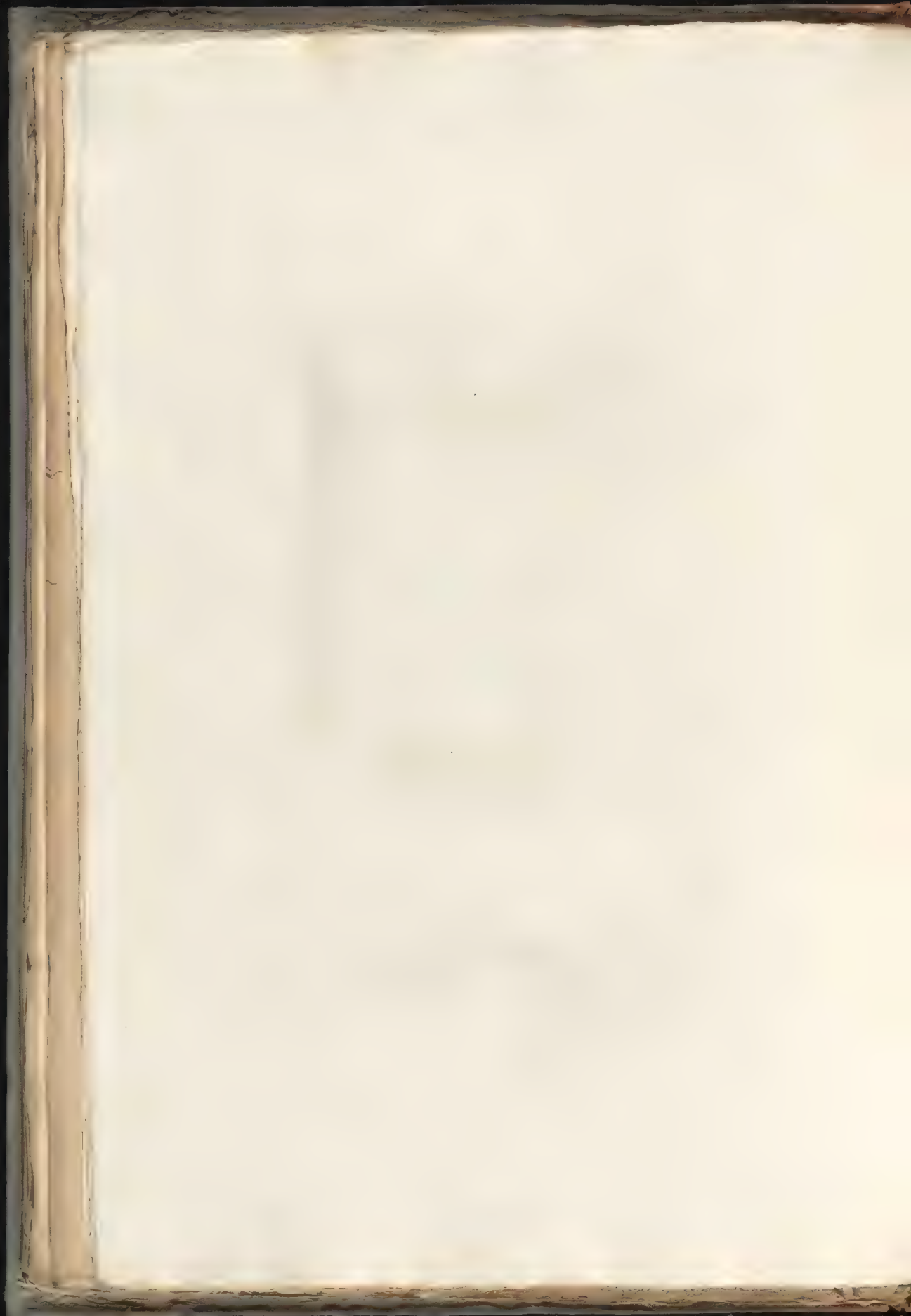
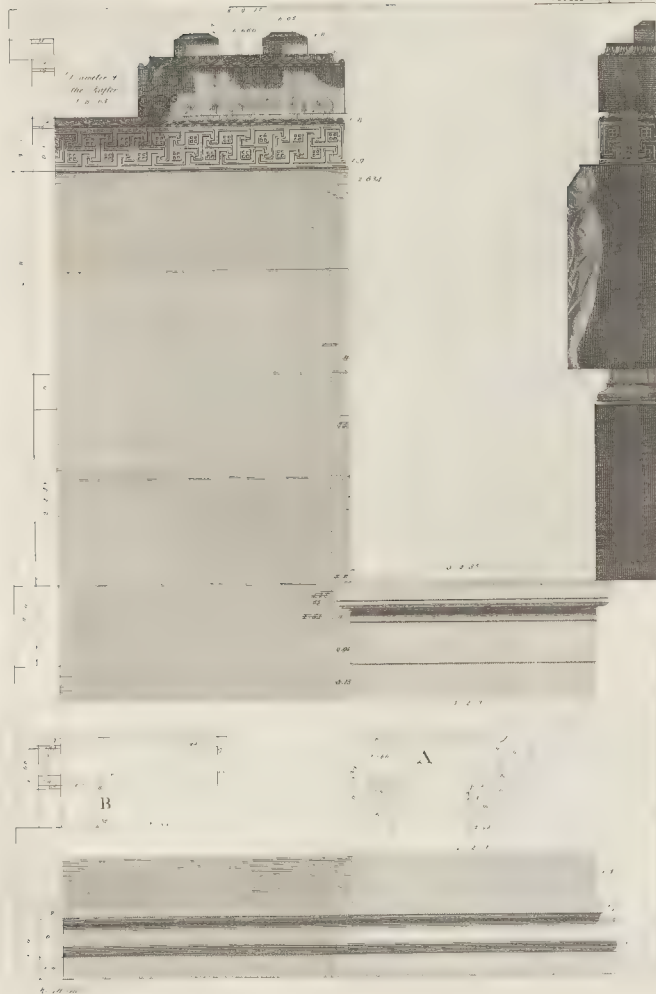


Fig. 3

Fig. 2.







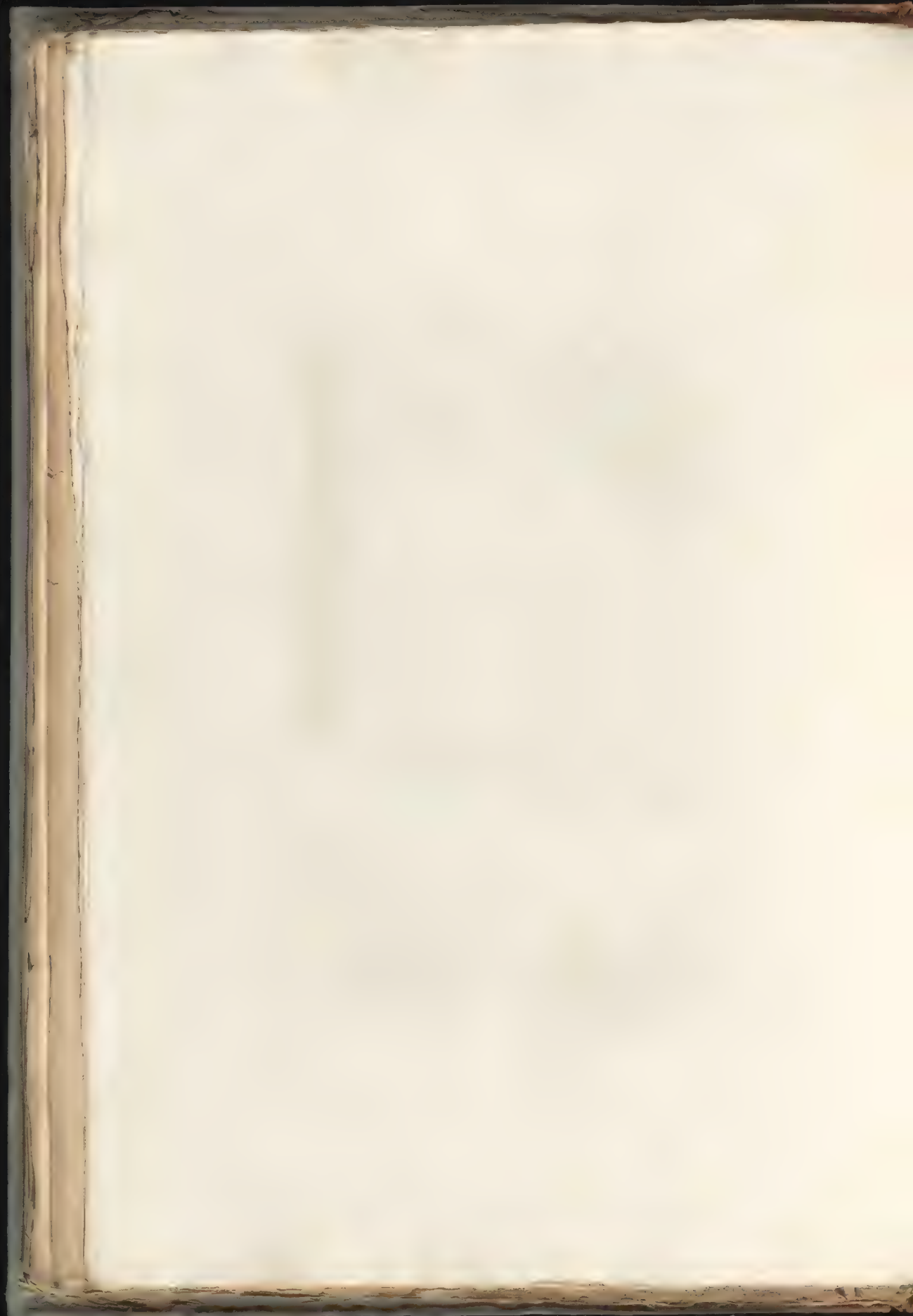
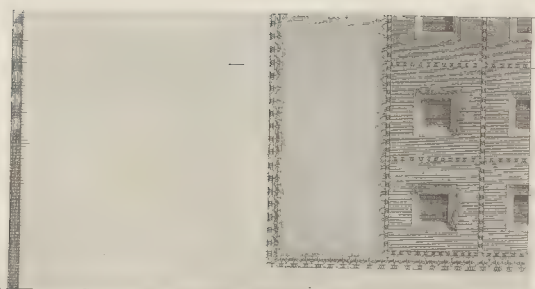




Fig. 1

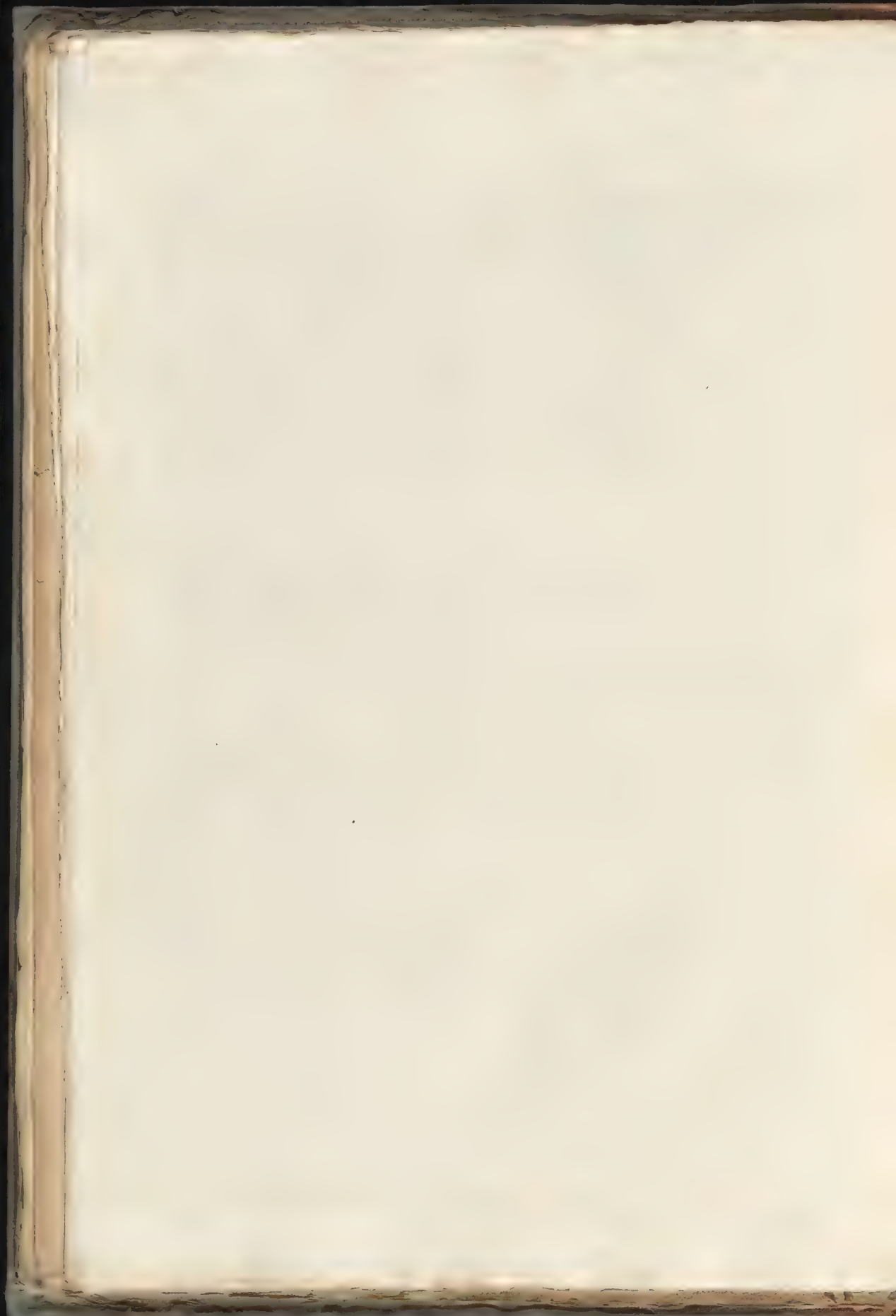


Fig. 2









1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100



Fig. 1

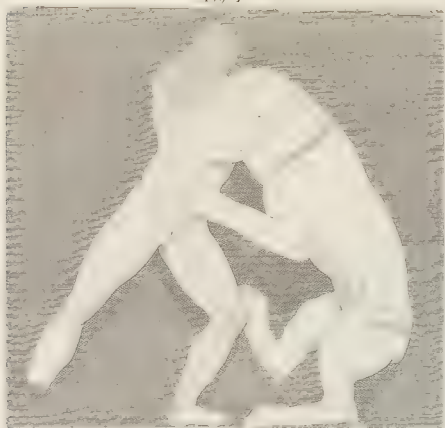


Fig. 2

Fig. 2

ALHRC h p1P IX1



Fig. 4

Fig. 3



Fig. 6

Fig. 7.



Fig. 8.

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Fig. 9.



Fig. 10.

M. J. J. J.

Fig. 11.

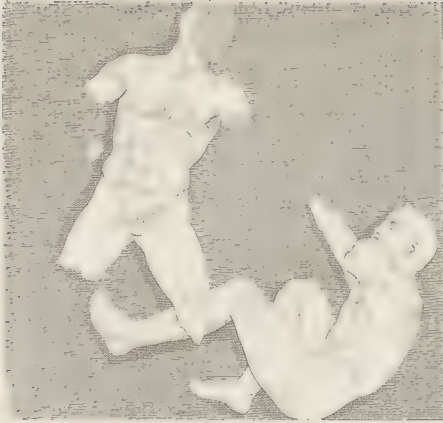
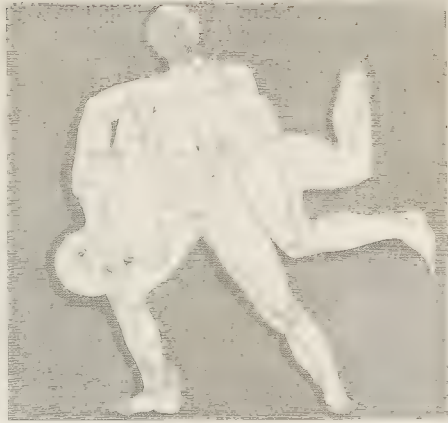


Fig. 12.



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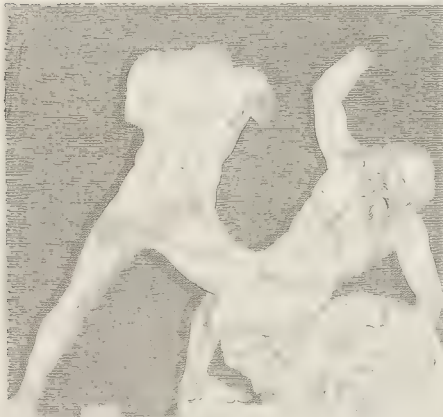


Fig. 13.

W. H. H. H.

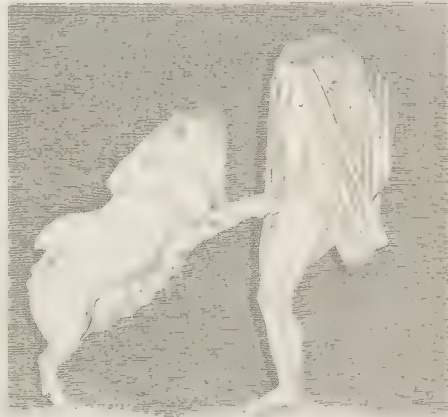


Fig. 14.

W. H. H. H.

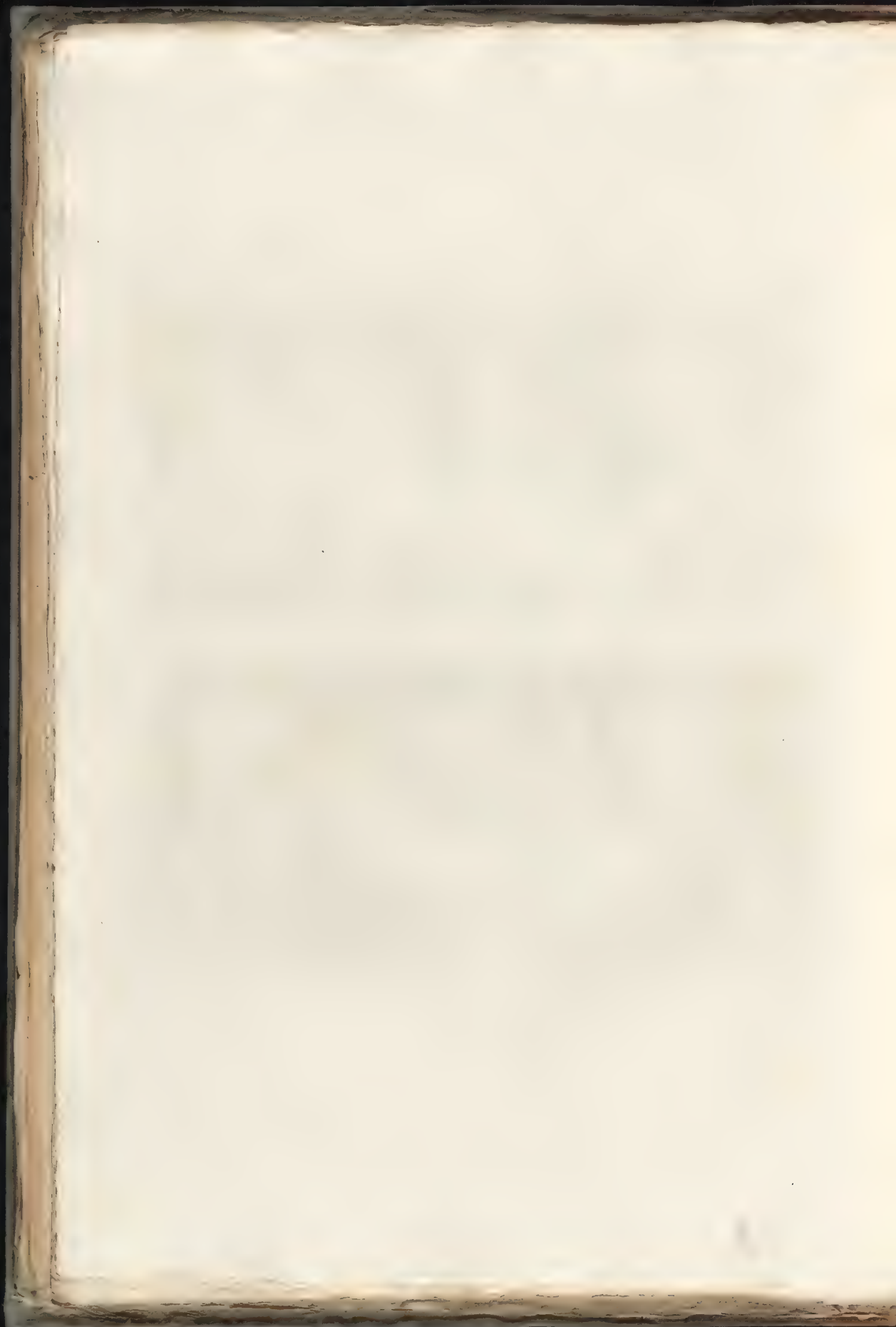


Fig. 15

Fig. 16.

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W. 10. 10. 10.

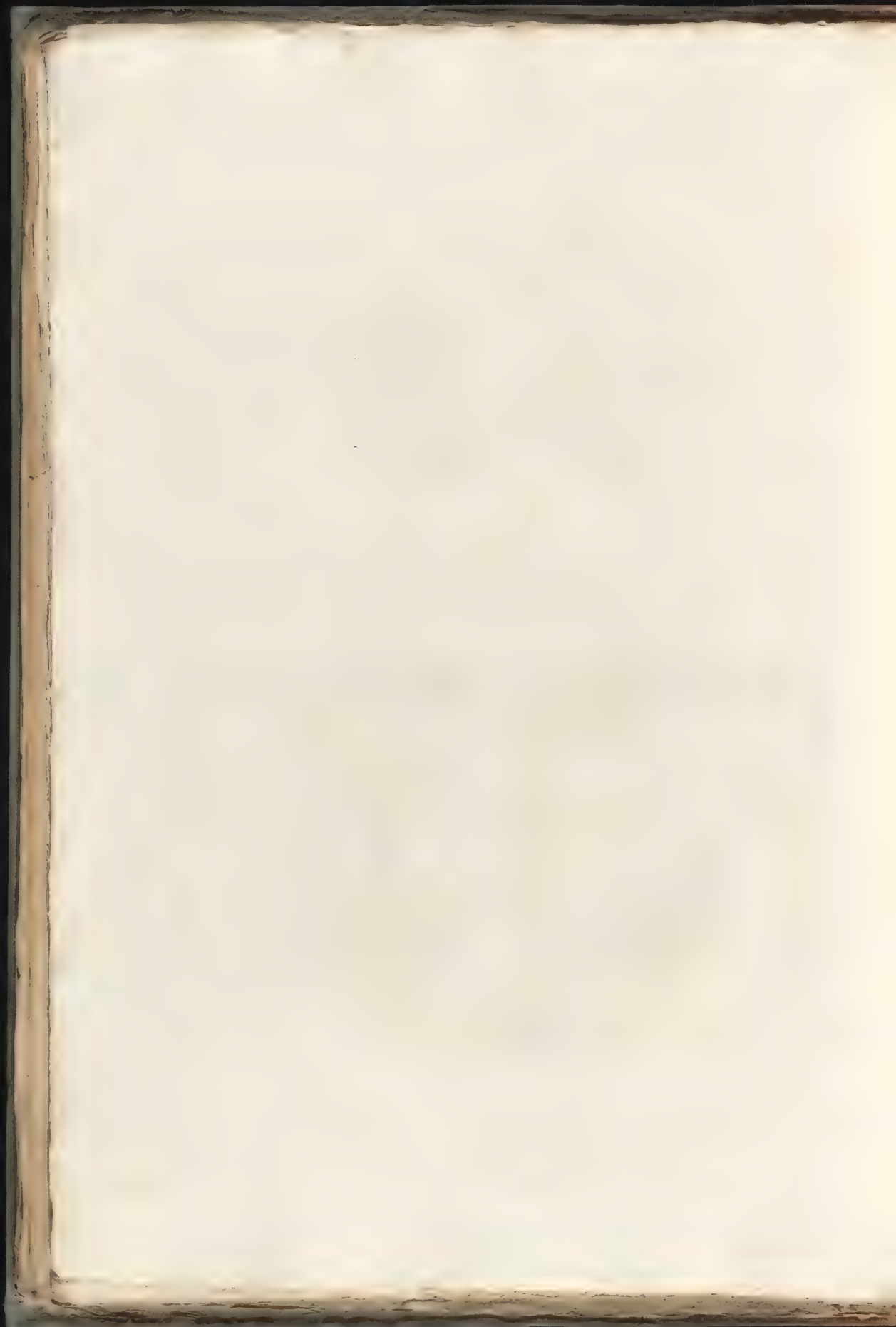
Fig. 17



Fig. 18

W. 10. 10. 10.

Pl. 10. 10. 10. 10. 10. 10.





Pl. Anatomica, p. 154.

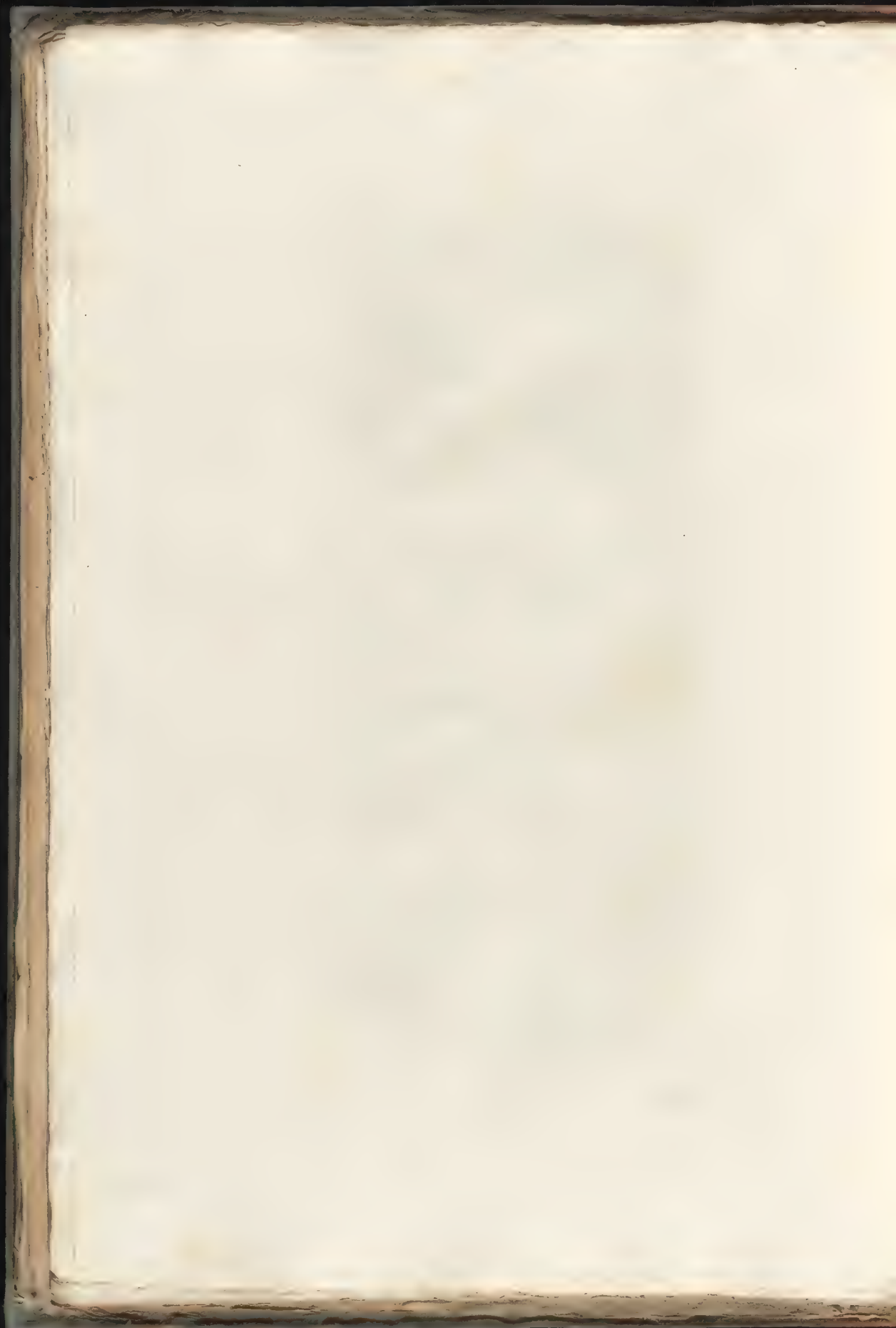
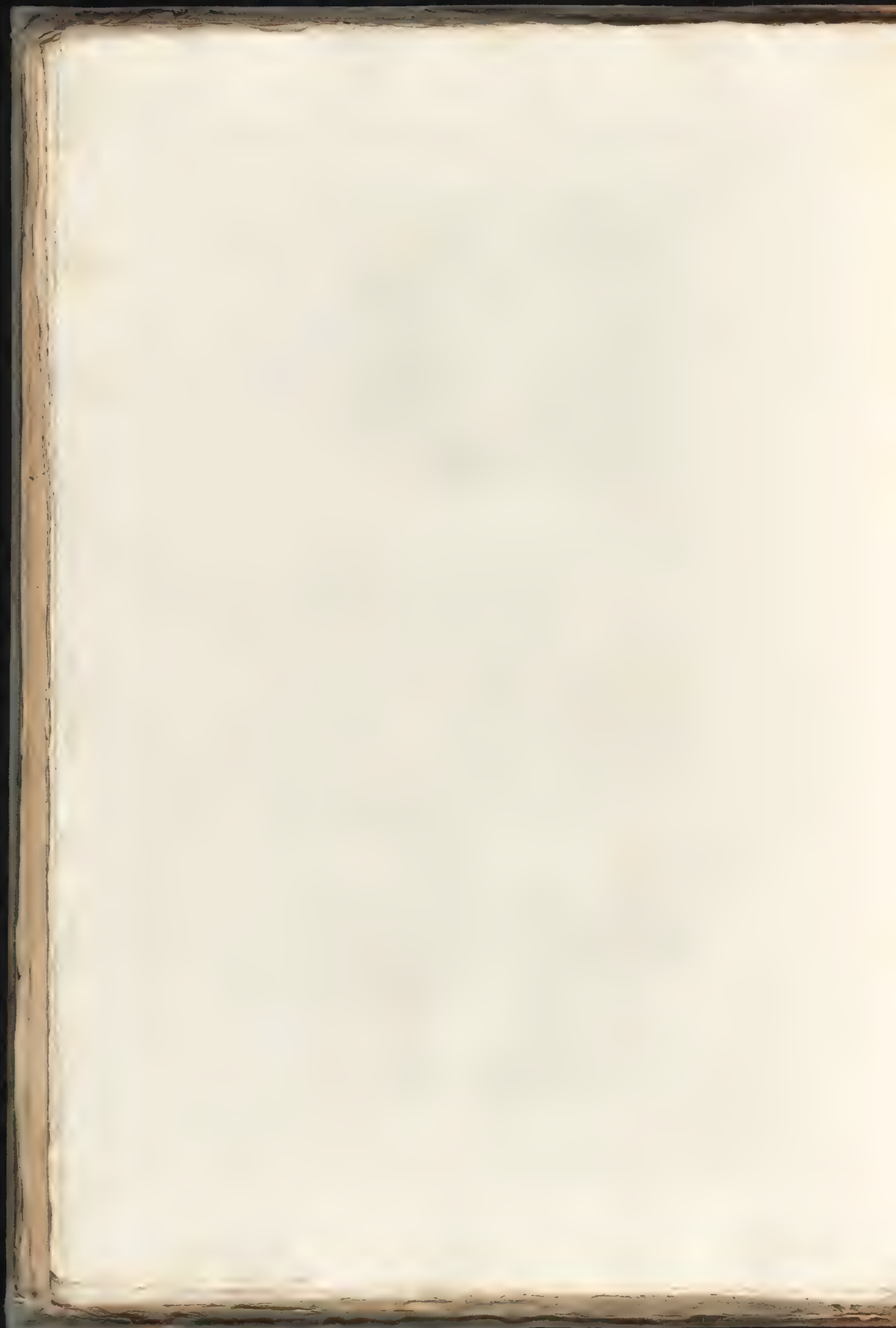
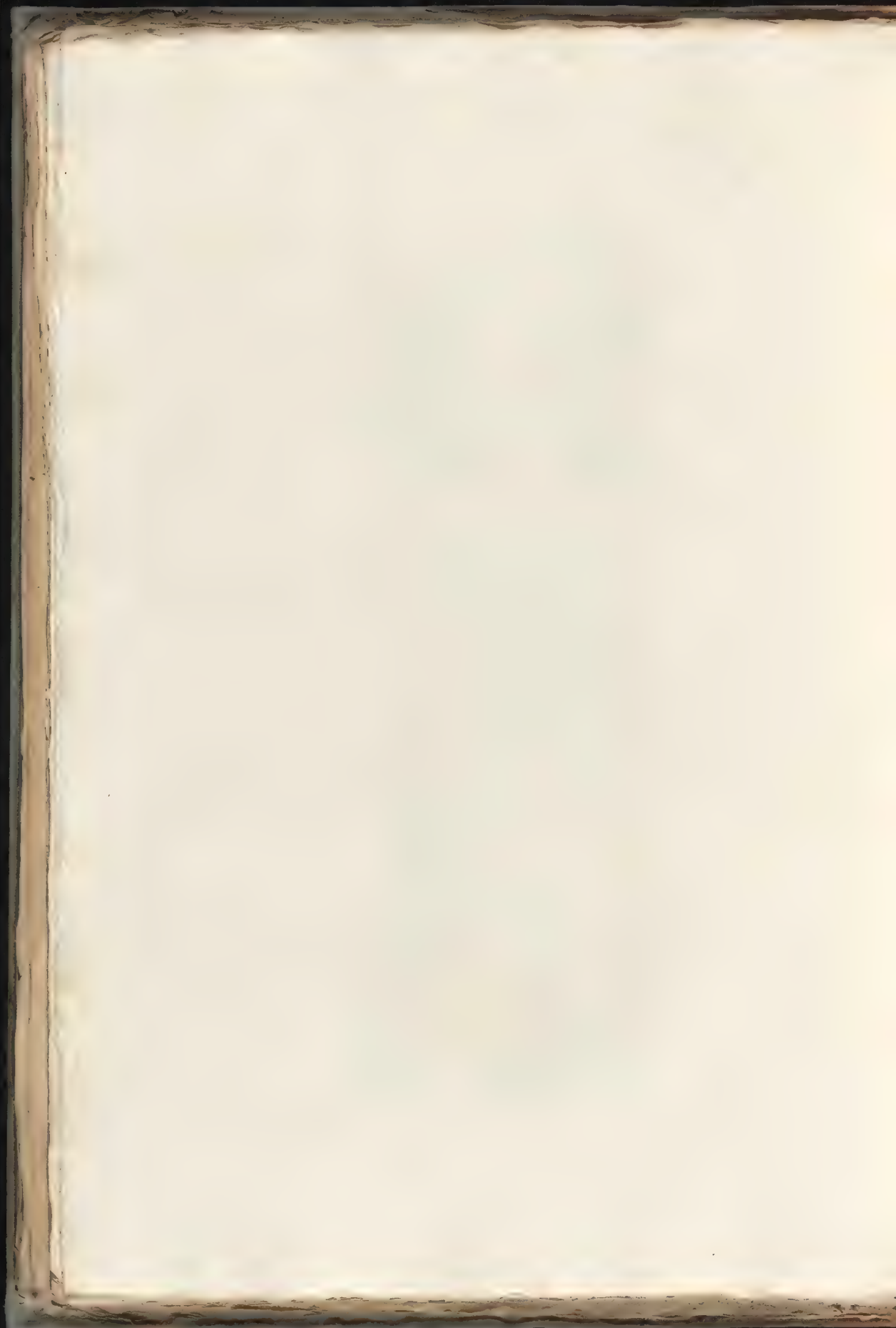




Fig. 1. The Parthenon.

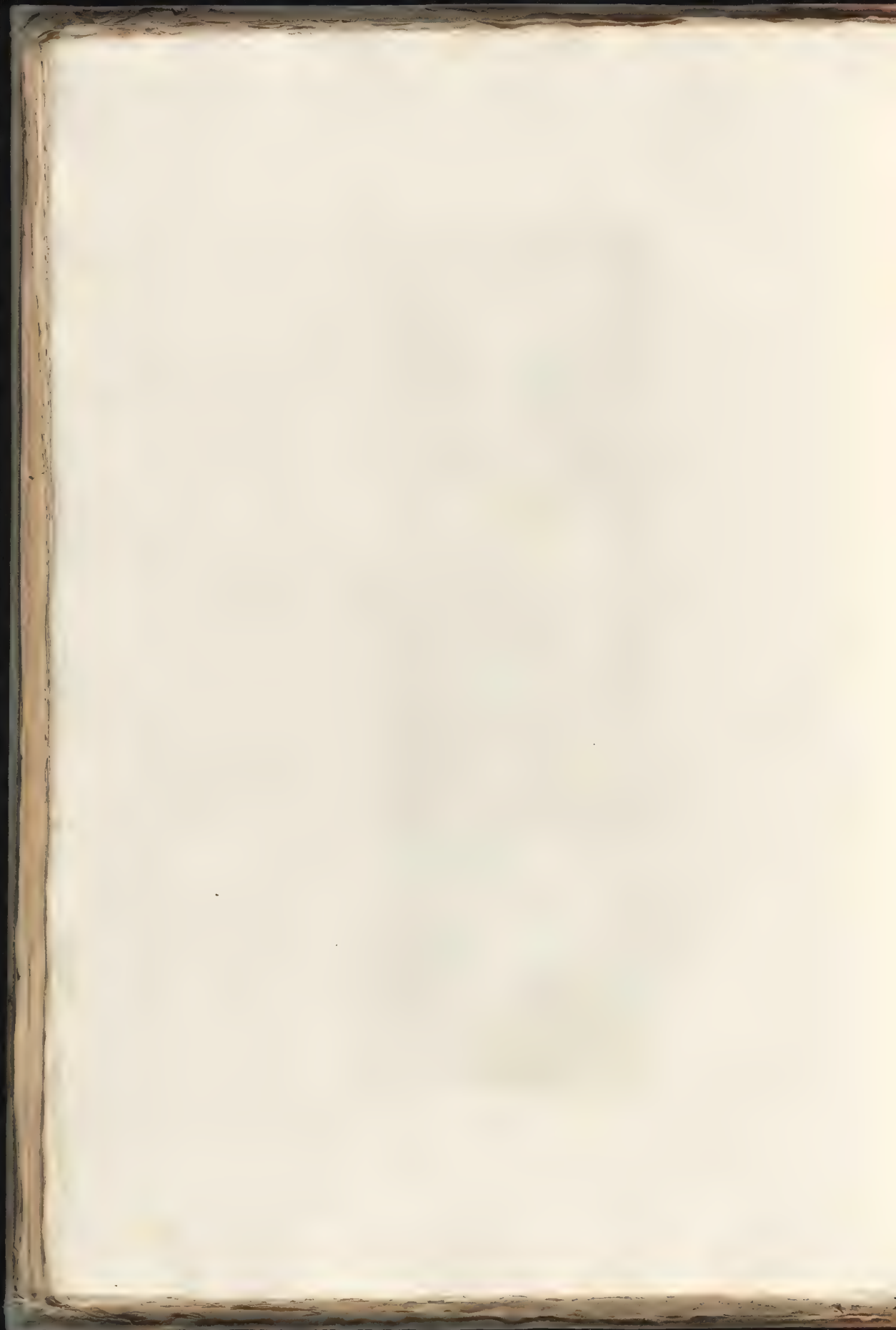




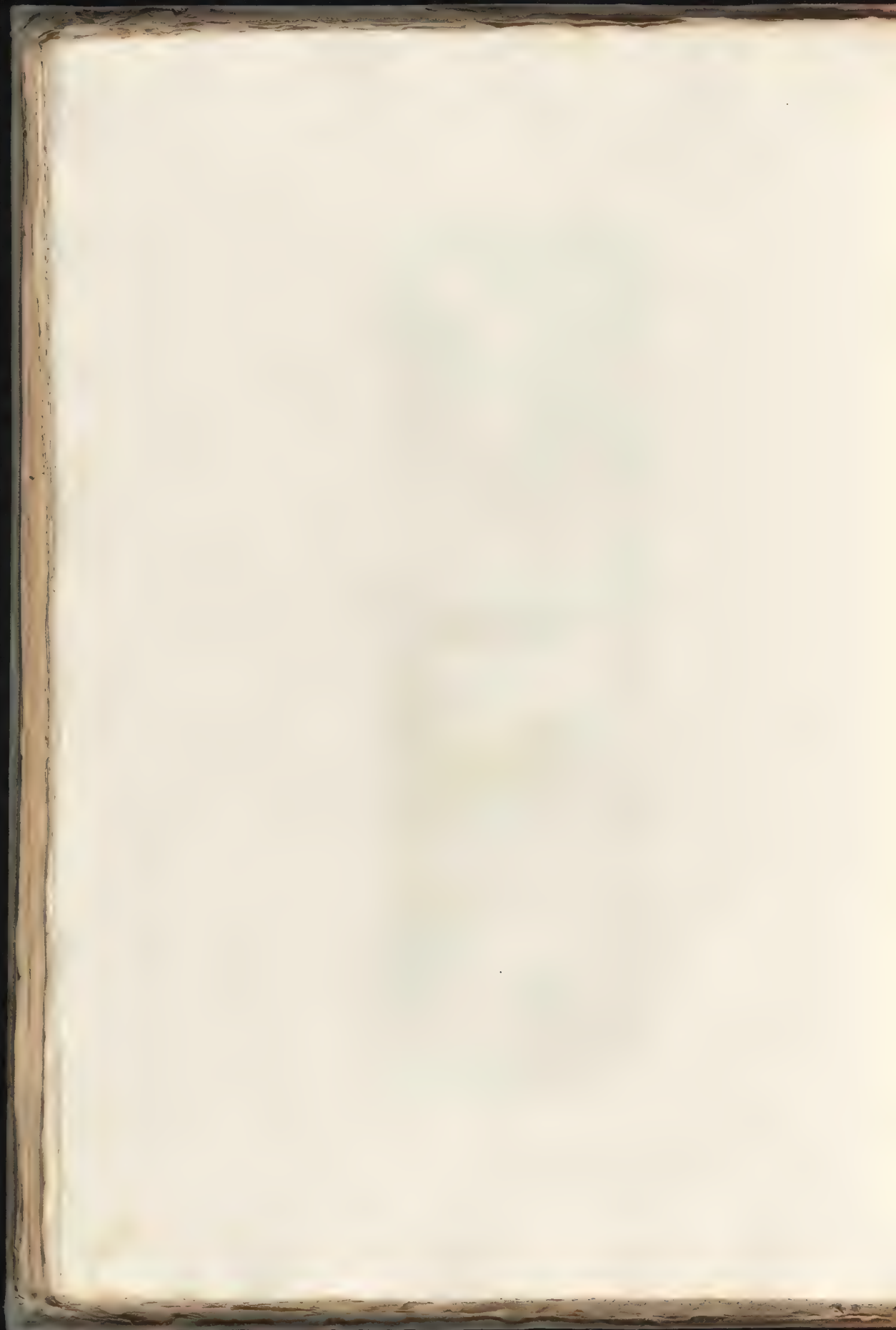


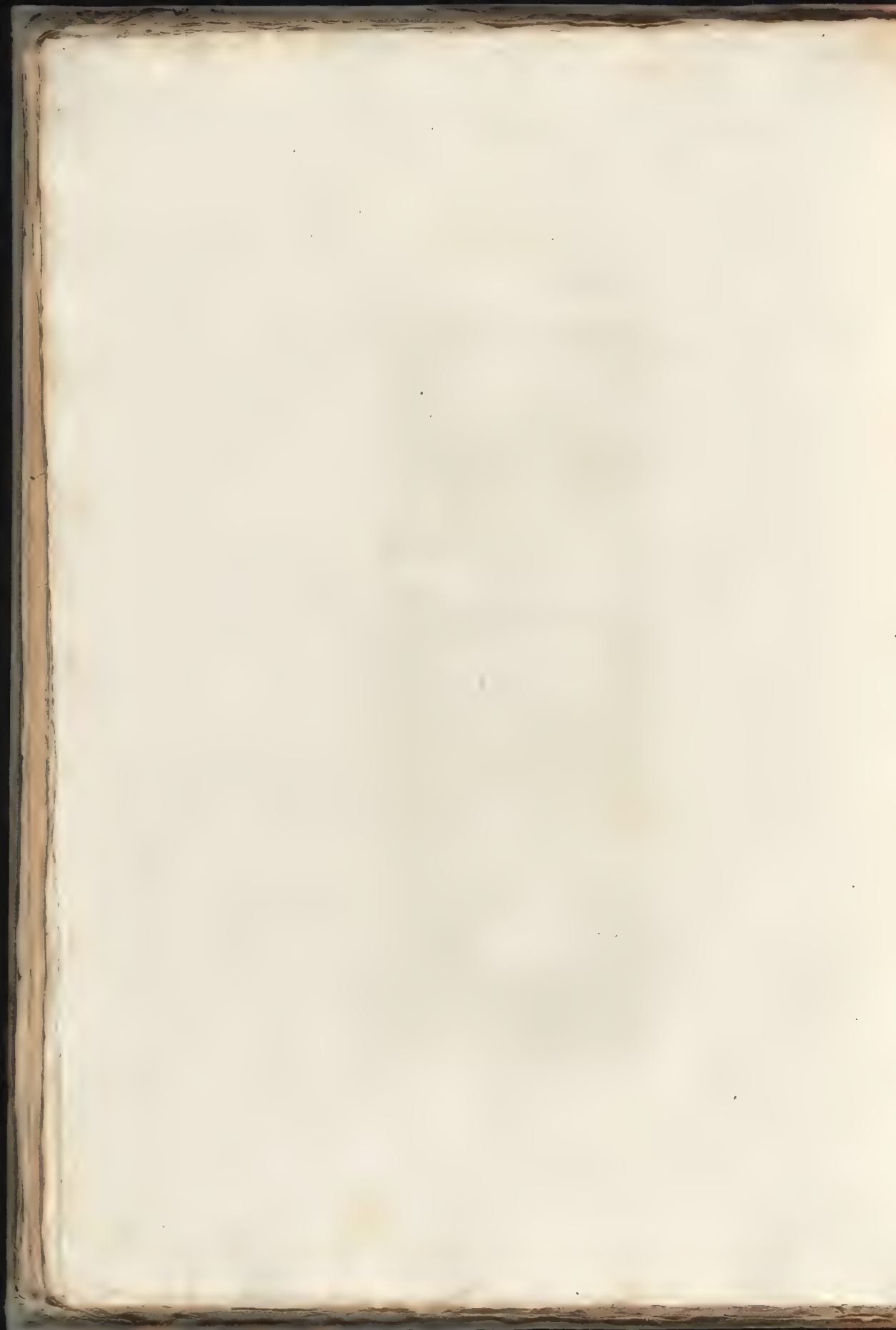


Pl. LXVIII.











Pl. XXXI. Vol. III. Chap. I.

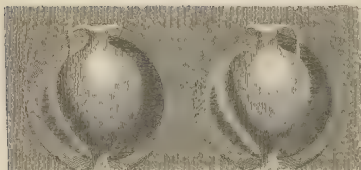






Vol. III

PLXXIV



CHAPTER II.

Of the Temple of Jupiter Olympius, called also the Columns of Hadrian.

CONCERNING this antiquity, I have already twice on different occasions offered some remarks; once in the fifth chapter of the first volume; where it appeared necessary to refute an opinion advanced by Wheler and Spon, who, conceiving the Temple of Jupiter Olympius stood northward of the Acropolis, have mistaken the ruin of a building, which they found in that situation, for the remains of that once most magnificent temple.

Some remarks on it again occur in the first chapter of the second volume, intended to correct a mistake I had made in the aforementioned fifth chapter; where, in common with other commentators on Vitruvius, I had supposed the Octastyle Hypæthros temple of Jupiter Olympius, mentioned in the obscure passage there quoted from him (*a*), refers to the Olympium at Athens: thus Barbaro, Perrault, and even Galliani, with others, have translated this passage; nor indeed do I remember to have seen it any where understood in the sense I have ventured to assign it, by supposing the Octastyle Hypæthros of Jupiter Olympius, he there instances, to relate, not to any temple in Athens, but to the celebrated temple of Jupiter at Olympia in the territory of Elis; a temple, which, from the dimensions Pausanias has given of it, appears evidently to have had no more than eight columns in front, and to have been precisely of the same aspect with the Parthenon in the Acropolis of Athens. As I have not yet perhaps produced sufficient authorities in support of this opinion, I may remark that the Parthenon at Athens, and the Olympic temple in Elis, are described, the first by Wheler, and the second by Pausanias, with a more ample enumeration of particulars than is usual with those writers. Wheler's account has been already given in the first chapter of the second volume; and since, as I have been told, that there is not an English translation of Pausanias, I shall give an abstract of that author's description of the Olympic temple; that the reader may the better compare the relations, and judge of the similarity which I sup-

(*a*) Hypæthros vero decastylus in pronao et politico; reliqua omnia eadem habet quæ dipteros; sed interiore parte columnis in altitudine duplices, remotas a parietibus ad circumferentiam, ut peritus peristylorum; medium autem sub divo est sine tecto: aditusque valvarum ex utraque parte in pronao et politico. Hujus autem exemplar Romæ non est; sed Athenis, octastylus, et in templo Jovis Olympii. Vit. L. III. c. 1.

the dipteros (or temples surrounded with two ranges of columns); but within the cells there are two orders of columns, one above the other, at a distance from the wall, forming a passage round the temple, as in the portico of peristyles; but the middle is exposed to the air, having no roof: the entrance is by doors in each front. Of this species of temple there is no example at Rome, but there is at Athens an octastyle, and in the temple of Jupiter Olympius.

The Hypæthros is decastyle in the pronao and in the politico, (there being ten columns in each front); in all other particulars it is the same as

pose subsisted in the aspects of these two temples. Pausanias (a) begins by informing us, that "The expence of erecting the temple and statue of Jupiter was defrayed by the spoils which were taken at the time the Eleans destroyed Pisa, and the neighbouring places confederated in their revolt. That Phidias was the artist who made the statue, the inscription at the feet of Jupiter testifies in these words: PHIDIAS, THE SON OF CHARMIDES, AN ATHENIAN, MADE ME. The temple is of Doric architecture; on the outside it is a peristyle, or encompassed about with columns; it is built of the stone of the country; the height to the pediment is 68 feet, its breadth is 95, and its length 230; it is not covered with tiles of baked earth, but with Pentelic marble, cut so as to resemble tiles. On each extremity of the roof is placed a gilt vase; on the point of the pediment stands a figure of Victory, which is likewise gilt; and beneath it is a golden shield, on which is represented Medusa the Gorgon; the inscription on it shews who they were that made this offering, and on what occasion it was made.

"The sculpture in the front pediment represents Pelops, about to contend with Ænomaus in the chariot race, and the necessary preparations for it are making by both parties; in the middle is the figure of Jupiter; on the right of Jupiter is placed Ænomaus with a helmet on his head; by him stands his wife Sterope, one of the daughters of Atlas; Myrtilus, who conducted the chariot of Ænomaus, sits before the horses, which are four in number; near them are two men, whose names are not inscribed there; they seem to be two grooms belonging to Ænomaus: near these lies along in the angle of the pediment the river Cladeus, which, next after the Alpheus, the Eleans have in the highest veneration. On the left of Jupiter are Pelops and Hippodamia, and the charioteer of Pelops, and the horses, with two men, the grooms of Pelops; the pediment then contracts towards the angle into a narrower space, and in this space is figured the Alpheus. The sculpture in the front pediment is the work of Pæonius of Mende, a city of Thrace. That of the back front is the work of Alcámenes, a sculptor, and contemporary with Phidias, and inferior to him alone in the excellency of his art. In this pediment is represented the combat of the Lapithæ with the Centaurs, at the nuptials of Perithous; in the middle of the pediment is Perithous; next him on one side is Eurytion the Centaur, who has carried off the bride, and Œneus assisting Perithous. Theseus on the other side is, with a pole-ax, dealing destruction amongst the Centaurs, one of whom has seized a lovely virgin, and another a beautiful youth.

"Many of the labours of Hercules are represented here. Upon (b) the gates, through which you enter the temple, are wrought, 1st, his chasing the Erymanthian boar; 2d, his combat with Diomedes of Thrace, and 3d, in the island Erythæa with Gerion; 4th, his receiving the burthen from Atlas; and 5th, his cleansing the Augean stable, (upon the gates of the opisthodomos (c) we see him seizing the Amazonian girdle); 7th, the stories, likewise of the Arcadian stag; 8th, of the Gnosian bull, are represented there, with those of, 9th, the Hydra of Lerna; 10, of the Stympalian birds; and 11, of the Nemean lion. Entering the brazen gates is the statue of (d) Iphitus crowned by Ececheira. Within the temple are erected columns and lofty galleries, by which you are conducted to the statue. There is also a winding stair-case leading to the top of the roof. The god is seated on a throne: he is

(a) Paus. Eliac. l. 1. c. XXI. p. 397.

(b) Over the gates of the temple are wrought, &c. Over the gates of the opisthodomos, &c. At first view this expression seems to imply, that the labours of Hercules were sculptured on the wall of the temple, immediately over the gates; but on reflection I am inclined to suppose these gates, like those of St. Peter's at Rome, the door at Pisa, or the Baptistry at Florence, were furnished with folding doors, plated over with brass, and the different subjects represented there were distributed in pannels, wrought in basso relievo. The pannels, we may suppose, were ranged one above the other, three on each valve of the double doors.

It is remarkable, however, that no more than eleven of these labours are here mentioned by Pausanias, although twelve is the number constantly ascribed to Hercules; we may therefore conclude that one, perhaps the dragging Cerberus from the infernal regions, has been omitted, or more probably effaced in the manuscript from whence the printed copies are taken.

(c) It appears by what Lucian says, that at the time when all Greece was assembled, to celebrate the Olympic games, Herodotus recited his history to a most respectable audience in the opisthodomos of this temple.

Lucian's Herodotus.

When the principal personages from every part of Greece were assembled together (on occasion of the great Olympic games), Herodotus coming into the Opisthodomus produced himself before them, not as a spectator, but as a competitor in the games, reciting his history, &c.

(d) Iphitus, when he re-established the Olympic games, obtained that a general armistice, or cessation of arms, should be religiously observed during their celebration: the figure of Ececheira, here mentioned, was evidently an allegorical personification of that armistice; and her being represented in the act of crowning Iphitus conveys an idea, that no part of his institution did him greater honour with his countrymen, or was more acceptable to them, than the procuring this, though but a temporary tranquillity.

"taken

"made of gold and ivory, &c." By the description this statue appears to have been of amazing splendour and magnificence: but, as it is not to our present purpose, I shall omit the account he gives of it; and, for the sake of my reader, I shall here collect in one point of view the particulars in which the resemblance of the temples here under discussion consisted.

There were both Doric structures, and both appear to have been Hypæthral temples; the image of the God, which in both was of gold and ivory, and of a colossal size, was in each approached under lofty galleries, erected within the cell of the temple; they had equally an opisthodomos, and a door into the posticus, as well as into the front; on their outides the front and back pediment were adorned with sculpture; they were both Octastyles, that is, they had porticos of eight columns in their fronts, and we must suppose that, according to the Grecian mode of constructing temples, the columns on the flank of the olympic temple like (a) to the plans of these temples, though those of the Parthenon were seventeen in number. Vitruvius, after defining what he esteems the complete and perfect idea of the Hypæthros, that it was a decastyle and a dipteros, does with great propriety produce these two similar instances of the octostyle Hypæthros, which were splendid exceptions to the definition he had before given.

Thus much it has appeared necessary to say, in explanation and vindication of our venerable master; and for the rectifying a mistake so general amongst his translators and commentators, a mistake which more especially claims my notice in this place, because it has so egregiously misled the general opinion concerning these columns of Hadrian, and has been produced as an incontestible argument to prove that they could not be, what I suppose them, the remains of the Olympicum of Athens; because, say they, Vitruvius informs us that that temple was an octastyle. But Vitruvius himself will refute their opinion, for, speaking expressly of the Athenian temple, he tells us it was a dipteros, that is, it had a double range of columns encompassing the cell, whence we must conclude, that it had ten columns in front; for, had it been an Octastyle and at the same time a Dipteros (b), the breadth of the cell would have been contracted

fo

(a) These premises being allowed, it must of necessity follow, that the length of the Olympic temple had the same ratio to its breadth, that the length and breadth of the Parthenon were found, by actual measurement, to have to each other; and, as they were both Doric buildings, that the same analogy in some measure subsisted between their respective heights. It is by this obvious analogy I have attempted to examine the measures assigned by Pausanias to the Olympic temple; and from the result I cannot but conclude that the numbers, as they stand in the printed copies, are incorrect: we are there told its height was 68 feet, its breadth 95 feet, and its length 230. And we have seen (Vol. II. page 8) that the breadth of the Parthenon is 100 Attic feet, and its length 225. If therefore the breadth of the Olympic temple was no more than 95, its length, according to the proposed analogy, would not have been 230 feet, it would have been no more than 215 feet 9 inches: so that one if not both these measures, as they stand in the printed copies, must be erroneous; I say if not both, because the height Pausanias assigns to this temple does not correspond better, either with the length or breadth he gives it, than his length and breadth do with each other; to which I may add, that the height to be deduced from either of them, by the same analogy, would not have admitted the statue of Jupiter to be placed in it under cover, since that, as Hyginus informs us, fab. 223d. was 60 feet in height. I shall therefore reject both these measures. But the height to the pediment, which Pausanias makes 68 feet, seems to be a genuine measure; for, the statue of Jupiter being placed in such a temple must have had exactly the appearance, which Strabo has remarked, in the description he has given of it, Lib. viii. page 353; he there observes that the statue of the God made by Phidias was of such a magnitude, that although represented sitting, and although the temple was of the greatest dimension, it almost touched the roof; I shall therefore assume 68 feet as the true measure of its height, and, comparing it with the height of the Parthenon, deduce from thence the probable length and breadth of the Olympic temple.

The height of the Parthenon measures 59 Attic feet, 1 inch, and as this height is to its breadth 100 feet, so is 68 feet, the height of the Olympic, to 115 feet, 1 inch; disregarding the odd inch, I shall propose to alter the text of the printed copies from 95 broad to 115 feet broad. To obtain the length of the Olympic temple we may say, as the breadth of the Parthenon 100 is to its length 225, so is 115, the breadth of the Olympic

temple, to its length 258.6, or 260 feet wanting 15 inches; this will make another alteration necessary in the printed copies. Adventurous as my attempt to revise this passage may appear, I am tempted to produce, by way of illustration, a supposition that the diameters of the columns of the Olympic temple measured at least 7 feet, and the intercolumnar spaces 9 feet; that the columns on the angles had their diameters augmented 3 inches, and the intercolumniations next to those columns diminished 2 feet 6 inches, nearly in the manner practised in the Parthenon. The following scheme will explain my meaning, and show how these particular dimensions will correspond with the general measure I have proposed.

For the length of the Olympicum.		For the breadth of the Olympicum.	
7 X 15 = 105	general diameter of the columns	7 X 6 = 42	
9 X 14 = 126	general intercolumniation	9 X 5 = 45	
7.3 X 2 = 14.6	columns on the angles	7.3 X 2 = 14.6	
6.9 X 2 = 13.8	intercolumns next those columns	6.9 X 2 = 13.8	
62 = 1			
260.0	Entire length.	115.0	

The greatest of these dimensions cannot be reasonably urged against their probability; there remain at present, in Sicily, ruined temples, the columns of which are much larger; those, for instance, of the temple of Jupiter Olympius at Gergiti, the ancient Agrigentum, are Doric columns of more than 12 feet diameter; and the diameter of those remaining at Selinus measures, I am told, exactly 10 feet.

(b) Namque Athenis, Antistates, et Calleschros, et Antimachides, et Porinos, architecti, Pisistrato ædæ Jovi Olympio facienti, fundamenta constituerunt: post mortem autem ejus, propter interpellationem reipublicæ, incepta reliquerunt: itaque circiter annis ducentis post, Antiochus rex, cum in id opus impensam esset pollicitus, celle magnitudinem, et columnarum circa dipteron collocacionem, epistylionum et ceterorum ornamentorum ad symmetriarum distributionem, magna solertia scientiæque summa civis Romanus Cossinius nobiliter et architectatus, &c. In Alys vero Jovem Olympium amplo modulo cum comparatis, Corinthiis symmetris et proportionibus, ut supra scripsim et, architectandum Cossinius suscepisse memoratur, &c. Vit. in præmio, Lib. VI.

so as not to have admitted the internal peristyle, with the galleries round the inside of the cell; beside which, the aperture of the uncovered part, which constituted it an Hypæthros, would then scarcely have been wider than one intercolumniation of the external portico; whereas we have seen the Hypæthral aperture, in the roof of the Parthenon, was equal in width to three intercolumniations, and twice the diameter of a column. After this tedious, but I imagine necessary, disquisition, I shall proceed to describe these magnificent ruins. They consist of 17 Corinthian columns, each 6 feet 4 or 6 inches in diameter, and near 60 feet in height; the disposition of their plan evidently proves them to be the remains of a temple which had ten columns in front, and (a) 21 in flank; and that it had two ranges of columns on each side: the extent of the front has been 171 feet, and the length of the flank more than (b) 400 feet; so that, to describe this building in the language of Vitruvius, we must say, it has been Decastyle, Peripteros, and Hypæthros, of great dimensions, or a compleat example of the most sumptuous and stately of all the aspects of temples, which in the first chapter of his third book he has enumerated and defined.

It stood within a spacious area, which was enclosed by a peribolus, or surrounding wall, at present in great part demolished, but not so entirely as to prevent the measure of its sides (that facing the South) from being perfectly ascertained.

We accordingly found it measure in length $680 \text{ } 10 \frac{7}{8}$ (c) from East to West, which is considerably more than a stadium, (d) and renders it probable that the whole inclosure, surrounding this area, measured four

For at Athens when Pisistratus set about building the temple of Jupiter Olympius, the Architects Antistates and Calleschros, and Antimachides, and Porinos, laid the foundation; after the death of Pisistratus, because of the unsettled state of the republic, the prosecution of this work was discontinued; inasmuch that it was about 200 (400) years afterwards, when King Antiochus (*) having engaged to defray the expence of the structure, that it was magnificently erected by Cossutius a Roman citizen, who determined the magnitude of the cells, and adjusted the arrangement of the columns about the Dipteros, and the disposition of the architraves and the other ornaments with great skill and supreme science, &c. &c. Again. It is recounted that the temple of Jupiter Olympius in Athens was built, as before mentioned, by Cossutius, on a scale of ample dimensions, and with Corinthian proportions and ornaments, &c.

Vit. Proem. to his 7th Book.

This structure indeed is not spoken of with common praise, it is amongst the few most renowned for their magnificence; for in four places only are seen sacred edifices, adorned with marble, which are thus celebrated. The excellence and gorgeous contrivance of which have been approved in the assembly of the gods.

* Ausonius Epiphanius, who engaged to finish the temple of Jupiter Olympius at Athens, began his reign the 4th year of the 15th olympiad, that the 4th year of the 194th. Epiphanius took Athens ad of 1736, ad d. 1737. He colonized off a temple to Rome, ad d. they were afterwards erected in the temple of Jupiter Capitolinus, 17th day of March 1740. Vitruvius could not write before the battle of Actium, the ad of the 18th olympiad; so that the temple must have been in an unfinished state when Vitruvius wrote.

(a) Mr. Revett assures Mr. Reveley, that Mr. Stuart retired from Athens without having examined the remains of this temple with a view to discover whether it had 21 or only 20 columns in flank; which circumstance was not ascertained till Mr. Revett, after Mr. Stuart's departure, particularly measured the ruins, and determined this question, contrary to what Mr. Stuart has written on the subject viz. that it had only 20 columns in flank, which he assures Mr. Reveley he positively determined; for, the remaining column nearest to the Areopagus, which was the twentieth, had the same base as the outer range of columns on the flank, which differs from the inner bases, and which base he measured for this purpose, this base also had the continued plinth and two fællets under it, which is under the outer row in flank. Mr. Reveley, having had much conversation with Mr. Revett on the subject, does not hesitate to say that he is convinced of the accuracy of Mr. Revett's opinion in preference to that of Mr. Stuart, and consequently that this temple had only 20 columns in flank. As there can be no stronger proof of this fact, it has been thought necessary to engrave the plan over again, in order to give it as clearly and circumstantially as possible.

As a farther proof of the truth of this opinion, the following sentence is copied from Mr. Stuart's original papers, viz. "The western end is so ruined that there are not sufficient remains to prove that there have been more than 20 columns in its flank; but it is most probable it had 21, since the other Grecian temples we have seen had constantly an odd number on their flank, that is, one column more than twice the number of columns in front. The above is written in Mr. Stuart's hand-writing. Mr. Stuart gives the same opinion in a letter to the late Mr. Newton, who particularly wrote to him, to know whether there were 20 or 21 columns in the flank of the temple of Jupiter Olympius at Athens, when engaged in his excellent translation of Vitruvius.

Some difference having arisen between Mr. Stuart and Mr. Revett, it was at length agreed that Mr. Revett should give up the whole of the papers in his hands, on terms agreed upon, to Mr. Stuart; which he accordingly did, and had after that no concern in this publication, which was carried on by Mr. Stuart alone.

This accounts for Mr. Stuart's not being in possession of Mr. Revett's opinion on the subject, as he only received the drawings, among which the plan of this temple, drawn in ink with twenty columns by Mr. Revett, is one to which Mr. Stuart has, with red chalk, added a row of columns; in which state it now remains; and, from the whole of his memorandums on the subject, he appears to have considered this rule as so general, that it did not even admit of a more particular enquiry.

(b) This is incorrect, it should be 354.27.

(c) The extreme length, from outside to outside of the buttress, is $688 \text{ } 6 \frac{1}{2}$ feet.

(d) Length of the peribolus including the walls $680.10.4$.
Breadth of ditto ——— ditto ——— $463.5.37$.

Each of these dimensions being doubled will make the entire circuit of the peribolus, which will be 2888.8.74. On Mr. Stuart's calculation of the Greek foot being equal to 12.0928 English inches, and 600 Greek feet making one stadium (equal to 604.6.4 English), the whole circuit of this peribolus will want 129.8.86 of four fadmas.

This is perhaps near enough to answer to the description of Pausanias, and if any portico or portal projected from the peribolus, which is the case in the Stoa or Poikile, it would bring the circuit still nearer to the four fadmas. In the above calculation, the length of the peribolus is taken from the actual measures, and the breadth is found; by supposing the space, from the flank to the North wall, equal to that on the South side, which is most probable.

four stadias assigned by Pausanias to the peribolus of the Athenian temple of Jupiter Olympius, and with the other particulars there recited, persuade me, that these columns of Hadrian are actually the remains of that temple, and of consequence that it stood South of the Acropolis, on the Northern bank of the Ilissus, near the fountain Callirhoë (a).

P L A T E I.

View of the temple of Jupiter Olympius, taken from the Ionic temple (b) on the Illysius, on the South-East side of the Acropolis: the building on the foreground is part of the latter temple. The mountains in the distance were called anciently Corydallus, but at present Daphne: they form the Western boundary of the plain of Athens. In the center of the view is the Acropolis; and below it part of the modern city is seen stretching towards Mount Anchesmus, in a North-Eastern direction. Some Greek churches appear, and may be known by a small cupola over each; but no Turkish mosque is seen.

The temple of Jupiter Olympius, with the remains of its peribolus, form the most considerable ruin in this view. It will not perhaps be improper to remark, that this view was taken by Mr. Pars, who accompanied Mr. Revett on his second journey to Athens in the years 1765 and 1766: the column remaining in the Western front, when Messrs. Stuart and Revett were there the first time, had been thrown down in the interval by the Waiwode, to make lime of the marble. If it had remained, its situation would be behind the three columns which stand detached from the larger groupe.

The South-Eastern angle of the peribolus is very visible; but of the North-Eastern angle there are no remains. The South side may be distinguished by the slope of the ground; and three stones of the South-Western angle may be perceived, near which is a circle used to tread the corn upon, for which purpose a horse is tied with a long rope to a post in the center, and driven round. The arch of Hadrian or Theseus is seen between the two groupes of columns. In the Acropolis are the ruins of the temple of Minerva Parthenon, divided by a Turkish mosque, which has been erected on the ruins of the central part of the temple, under the Eastern end of which is the monument of Thrasyllus, with the two columns over it. This monument would have been invisible, had the Odeum of Pericles remained, as it stood immediately before, and close to, the former. This is given on the authorities of Dr. Chandler and Mr. Revett, as the foundations were dug up before Mr. Reveley was there, and employed to build the modern wall of the city, mentioned in the first chapter of this volume.

In this view, the theatre of Bacchus, which is visible on the Western edge of the hill, was united by the portico of Eumenes, on which a modern wall is erected to the Odeum. The Museum Hill finishes the view to the West, and on its summit is the monument of Philopappus. The Illysius runs behind the figures, and has, excepting in the rainy season, scarcely water enough to wet the pebbles that form its bed.

The figures represent a groupe of women, who never appear in the city unveiled, but are represented so here, as being out of the way of passengers: three of them are dancing a slow dance, very common in Athens, wherein the leader holds out a handkerchief, and is supposed to represent Ariadne.

Mr. Stuart appears to have taken very great pains to discover the true length of the Greek foot, from different measures of the temple of Minerva Parthenon, which, from its name Hecontopedon, was supposed to contain a measure of one hundred feet in some very conspicuous part.

As his calculations would be useless to the publick, Mr. Reveley has published only the result of his enquiries, which are as follows:

The difference of the foot, taken from various parts of the temple, is as follows:

Length of the upper step in the front of the temple give for one foot	12.1390
From outside to outside of the angular columns	12.095
From center to center of the front columns	12.09280
From the Roman foot by my measure (Mr. Stuart's) of the obelisk of Sehostris	12.11551
Length of the architrave	12.02350

This last measure Mr. Reveley has added, Mr. Stuart not having taken notice of it, as the ingenious Monsieur le Roy has supposed and given some reason why the length of the architrave might probably be one hundred feet. The measure is found by deducting twice the difference between the extremity of the architrave and that of the bottom of the shaft of the angular columns: this will be liable to no other inaccuracy than the irregularity (which is not probable) in the architrave not projecting so far beyond the center of one angular column as beyond that of the other.

(a) Tatertinus relates, that when the Athenians were about to build the temple of Jupiter, near the fountain Enneacrone, they, by a public decree, collected all the draught-cattle of Attica into the city.

(b) This temple is treated of in the second chapter of the first volume of this work, but was totally destroyed in the year 1785, when Mr. Reveley was there.

P L A T E II.

Plan of the temple of Jupiter Olympius, in which those parts only are shaded which remain.

A. Is the South-East angle of the peribolus: the whole of the Southern side has been evidently brought to a level by means of the wall, strengthened on the outside by buttresses, as is clearly seen in the view; this wall is now nearly level with the ground within the Peribolus.

B. Is the South-Western angle.

C. Remains of the West end, forming a part of the modern wall of Athens, which, in its course, here joins to the arch of Hadrian.

D. The arch of Hadrian.

E. The column, whose base, being similar to those in the external row at the South-East angle, proves it to have been one of the external range, and, consequently, that this temple had twenty (a) columns only in flank.

That part of the peribolus nearest to the arch of Hadrian now supports part of the lately-erected wall round the city. It is highly probable that a colonade adorned the entire inward circuit of this peribolus, though no remains of it now appear; and also that there were staircases leading to the top of the temple, which are not inserted in the plan, from the doubt in what part they might have been.

The line on the North side is supposed to have been equally distant from the temple with that on the South, but there were no visible remains of it. Mr. Reveley has not found among Mr. Stuart's papers any authority whatever for the description in Chap. I. Vol. II. p. 14, viz. "Three other columns, belonging to the inner row of the Southern flank of the temple, were standing at some distance from those above-mentioned; and there remained one, marked F. in this plan, which originally stood in the Western portico. The last-mentioned column proves, that, when this temple was entire, it had one and twenty columns on its flank; for, if a right line is drawn from East to West, through the centers of the outward columns, it will be cut exactly in the center of the twentieth column of that row, by another line drawn at right angles to it from the center of the column F. the base of which proves it was not in the front of the portico, but had another row of columns standing before it, &c."

Where any difference appears between the parts of this temple given in Plate XXXI. of the first chapter in the second volume, and those of the present chapter, the latter only are to be esteemed accurate.

P L A T E III.

A. The base of the external columns, and of that marked F. in Plate II. proving it to have been an external column (b).

(a) Another proof of Mr. Revett's attention in measuring this temple may be seen in the *Ionian Antiquities*, Chap. I. p. 9:

"But a different symmetry is observed in the bases of the temple of Jupiter Olympius (at Athens); for, the external bases have plinths, and are in height the semidiameter of their columns; but the internal have none, and are placed upon a step, which raised the pavement, within the internal range of the dipteros, its whole height above that within the external, on which account the internal columns are less in altitude than the external by the height of the step, as well as less in diameters. The mouldings also of the internal bases are much higher than those of the

"external; nor have they any connexion with each other, except in the diameter of their lower torus; but the mouldings of the internal, being higher, have a greater projecture, which (as the diameter of the lower torus is the same in both) contrasts the upper torus, and makes it less than in the external bases."

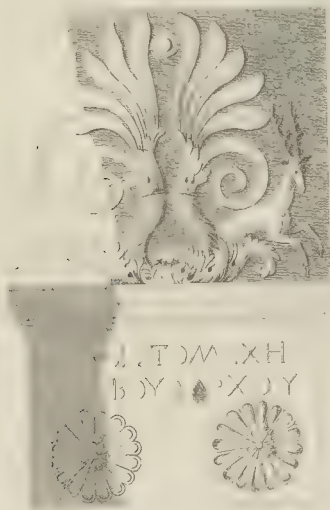
(b) It is an unfortunate circumstance that modern Athens did not afford ladders of sufficient height, or other means of arriving at the capital architrave and frieze of this temple, which, for that reason, could not be measured.

B. The

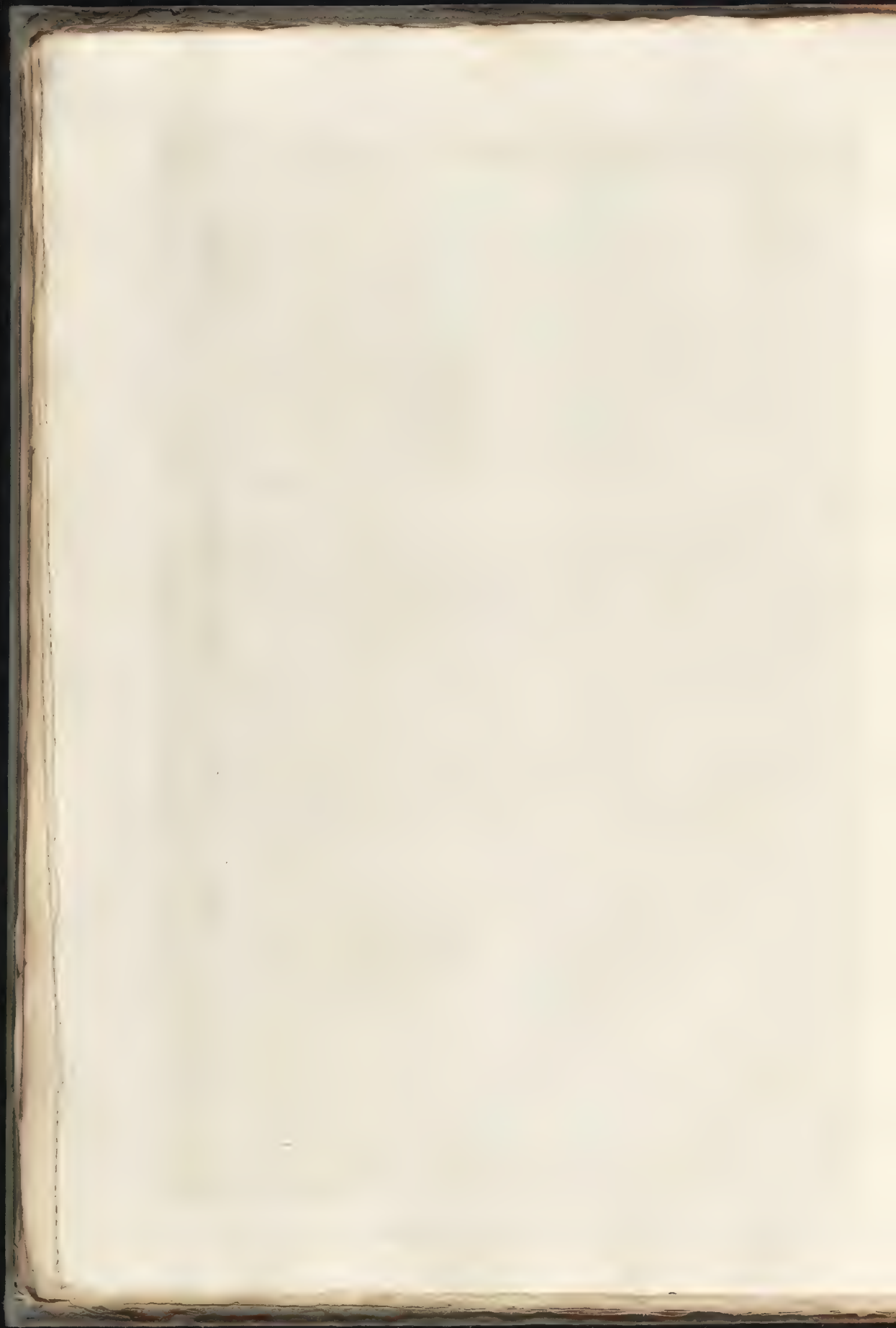
- B. The base of the internal columns; of which the plinth is continued, and forms a step entirely round the temple.
- C. Profile of the astragal at the top of the shafts of the columns drawn by the eye from below.
- D. Plan of a column, with its flutings.
- E. Profile of the internal architraves and internal face of the external architrave, being the same height as,
- F. Profile of the external face of the external architrave.
- G. Part of the wall of the peribolus on the South side, shewing the angular buttress.
- H. Section of the same, shewing its inclination, with a buttress in profile.

The Head-Piece to this Chapter is a fragment in the wall of the church at Vari, by the side of the church-door; on the other side of which is another almost similar to it.

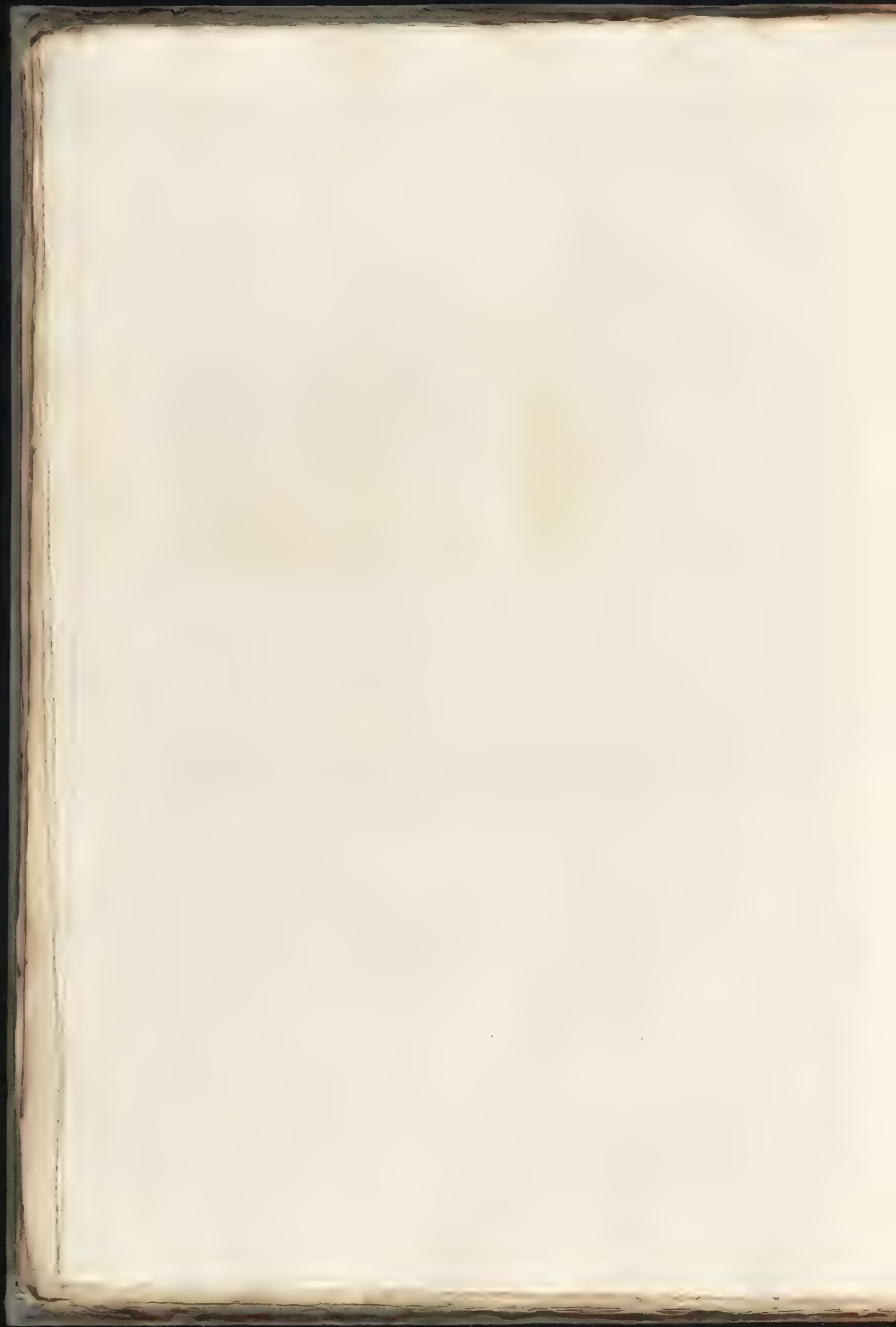
The Tail-Piece is another fragment on the outside of the church of St. Georgio Pico (called the *Vefcovato*, from being the residence of the Bishop) at Athens.

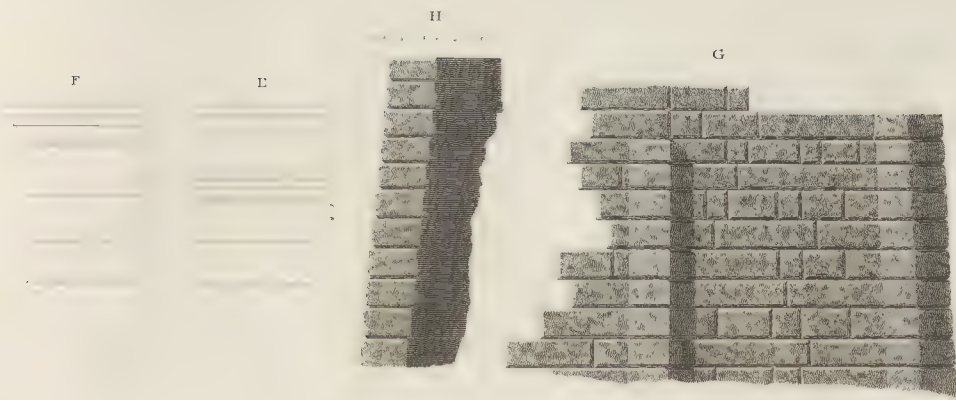












C

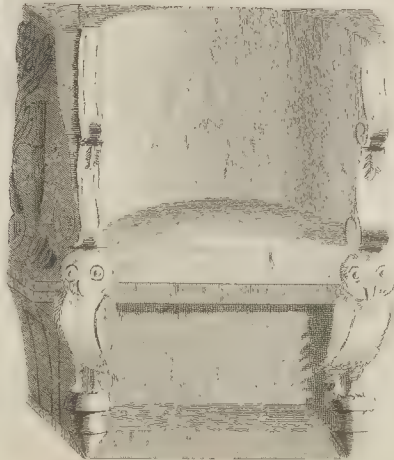


Plan of the Columns

D

1. Section

2. Section



CHAPTER III.

Of the Arch of Theseus, or of Hadrian.

THIS arch stands nearly N. E. and S. W. and is about a quarter of a mile South-Eastward from the Acropolis, the front facing which has the following ancient inscription on it :

ΑΙΔΕΙΣ ΑΘΗΝΑΙ ΘΗΣΕΩΣ ΗΠΙΝΙΟΑΙΣ (a).

And on that next the Ilissus, the channel of which lies South of it, at less than a quarter of a mile distance, is inscribed :

ΑΙΔΕΙΣ ΑΔΙΑΝΟΤ ΚΑΙ ΟΥ ΧΙ ΘΗΣΕΩΣ ΠΟΛΙΣ (b).

Both fronts are adorned with Corinthian columns, and are, in all parts, perfectly similar. From the above-cited inscriptions it has most probably received its present names, being indifferently called the arch of *Hadrian* or of *Theseus*. It is of Pentetic marble, and, like the other ancient edifices of Athens,

(a) This is Athens, formerly the city of Theseus.

(b) This is the city of Hadrian, and not of Theseus.

I found Hadrian to have been frequently complimented as the second founder of Athens.

ΣΩΤΗΡΙ ΚΑΙ ΚΤΙΣΤΗ
ΑΥΤΟΚΡΑΤΟΡΙ
ΑΔΙΑΝΟΤ
ΟΑΥΜΗΔΙ.

ΣΩΤΗΡΙ
ΚΑΙ ΚΤΙΣΤΗ
ΑΥΤΟΚΡΑΤΟΡΙ
ΑΔΙΑΝΟΤ
ΟΑΥΜΗΔΙ.

ΣΩΤΗΡΙ ΚΑΙ ΚΤΙΣΤΗ
ΑΥΤΟΚΡΑΤΟΡΙ
ΑΔΙΑΝΟΤ ΟΑΥΜΗΔΙ.

tics is a range of small arches, supported by *Wheler* and *Spon* to have belonged to the portico of *Eumenes*, or *Eumenicus*, but which more probably are the remains of that ample *peribolus* mentioned by *Helychius*, enclosing the temple of *Bacchus*, in which, before the theatre was built, the *Lenæa* were celebrated (a). To this *Paufanias* evidently refers, when he says, "near the theatre is a most ancient temple of *Bacchus*; within the *peribolus* are two temples, and two statues of *Bacchus*, made of gold and ivory, &c." Near the temple of *Bacchus* and the theatre is an edifice, said to be made in imitation of the pavilion of *Xerxes*. These vestiges have been inserted in a plate containing a plan of the *Acropolis*, given in the second volume, to which I must beg leave to refer the reader.

The theatre of Bacchus, the Tripods, the odeum of Pericles, and what I suppose to have been part of the peribolus of the Lenæum, are all South of the Acropolis; and that the Lenæum was the temple in Limne, is clear from Hefychius, who tells us, Limne was a place in Athens, sacred to Bacchus, where the Lenææ were celebrated (*b*).

This tedious disquisition on situation is here introduced, because it appears necessary, before we proceed farther in our enquiry, to ascertain the true reading of a passage in Thucydides, since, by a mistake of Valla, who instead of *πρὸς νότον* (*c*), has read, *πρὸς ἄρκτον*,

Some of the principal buildings of Athens, amongst others the Olympieum, are placed on the North, although they actually are on the South side of the Acropolis: and, consequently, not only the situation of those most ancient edifices, instanced by Thucydides in the passage referred to, are entirely changed; but of those also, which, by their proximity to them, we might, but for this mistake, have been enabled to ascertain; a mistake the more important, since such respectable authors as Palmerius and Hudson had a firmness in its favour; and as it has evidently led those learned and diligent travellers, Wheler and Spon, into an error; for, they have supposed a ruin, which stands northward of the Acropolis, to have been the Olympieum (*d*); alledging the above-mentioned corrupted passage of Thucydides as sufficient authority for the opinion they advance; when, in all probability, that ruin is no other than the remains of the Pockyle.

In justice however to Mr. Wheeler, it should be observed, that, when he is describing the pillars of Hadrian, he seems to find it difficult to determine whether they were not the remains of the Olympieum.

From what has been here advanced, it should seem, that, notwithstanding the claim set up in behalf of the Emperor Hadrian, by the inscription on this arch, as the founder of at least this Southern part of

Near the temple of Bacchus, and the theatre, is an edifice, said to have been built in imitation of Xerxes' tent, &c.

The influences which Vitruvius, when treating of porticoes behind the scenes, &c. has produced of edifices near the theatre in Athens, may serve as a comment on what has been cited from Pausanias; in both authors they clearly relate to the same buildings, and these arranged nearly in the same order. Post scenam porticus sunt continuendæ, &c. uti sunt porticus Pompeianæ; itemque Athenis porticus Eumenici, patrique liberi fanum, et excentibus æ theatro, sinistrâ parte Odeum, quod Athenis Periclis communis lapideis dispositum, naviumque malis et antennis e spoliis Periclis pertexit. L. v. c. q.

Behind the scenes porticos are to be erected, &c. as are the Pompeian porticos, also at Athens the portico of Eumenes (or Eumenides) and the fane of father Bacchus; and, to the left of those who issue from the theatre, the odeum which Pericles erected at Athens, adorned with marble columns, and covered with masts and yards of the ships taken from the Persians.

Vitr. book v. ch. 9.

(2) Ἐν Ἀποκάλυψιν. Ἐστὶν ἐν τῷ ἀποκάλυψιν, σφί: Βλέπει ἕκαστος, καὶ ἐν αὐτῷ Ἀποκάλυψιν, καὶ ἐν αὐτῷ Ἀποκάλυψιν, καὶ ἐν αὐτῷ Ἀποκάλυψιν.

The games in the Linæum. The Linæum is in the city, having an ample peribolus, and in it the temple of Bacchus Lenæus, in which the Athenians celebrated the games in honour of Bacchus before they had built the theatre.

(δ) Λίμνες ἐν Αἰθίοπας τόποις, ὁμοκείμεναι τῷ Διοῦσῳ, ἔτι τὰς Αἰθίοπας μέγας.

Limne, in Athens, a place sacred to Bacchus, where the Lenææ were celebrated.

[illegible]

Thucydides Duker, p. 108, 12. c.

Before this time, that which is now the citadel was all the city. The temples, built either within the citadel, or without, sufficiently shew it; for, in the South part of the city, particularly, stand the temples of Olympian Jove, of the Pythian Apollo, the earth, and of Bacchus in Limne, and all the other ancient temples are seated in the same quarter; near it also is the fountain now called Eumecrænus.

(d) It is hard to determine whether the temple of Jupiter Olympius was here or not. Wheler, p. 372.

Wheeler, p. 372.

Besides, it is here in the lower parts of the town, as Pausanias clearly seems to insinuate, which lay on the North side of the castle, as Thucydides placeth it.

Wheeler, p. 392.

Wheeler, p. 392.

A quoi il faut ajouter, qu'il est au Nord de la citadelle, comme Thucydide a remarqué. Spon, vol. II. p. 188.

Spon, vol. II, p. 188.

¹ Ἐπεὶ δὲ ἀρεὰ αἱ τῷ περιπόλῳ Ζηνὸς καλῆς, καὶ τοῦ Κερκτοῦ καὶ Ρωῆς, καὶ τῶν αὐτῶν, τῆς ἐπικλήσεως, ὁλοπύργου. Paus. Att. p. 43.

Athens.

P L A T E I.

A view of the arch of Hadrian. The Corinthian columns seen through the arch, and those to the left of it, although usually called the pillars of Hadrian, are by me supposed to be the remains of the temple of Jupiter Olympius; the ruined low wall, to the right of the arch, is a part of the Western end of the peribolus, still remaining, that enclosed the sacred ground in which that temple stood. When we had passed these columns, and the Eastern end of the peribolus, of which we found more than 230 feet not utterly demolished, we arrived immediately at the vestiges of the city wall, and of one of its gates, probably that called Diocharis. We were now on the side of the Illysius; hence we descended to a copious and beautiful spring, at present called Callirhoë, flowing into the channel of the river; this channel we here crossed to arrive at the little temple on the other side, which, in this plate, appears between the arch and the groupe of Corinthian columns to the left of it.

The distant mountain is the highest part of Hymettus. The figures on the fore-ground represent Albanese shepherds driving their flocks to pasture: of these people I have already spoken in the first chapter of this volume.

P L A T E II.

The ground plan of the arch.

This edifice is composed of two orders, both Corinthian, and placed one over the other. The plan represented here is that of the first order. The pedestals unshaded with the columns they supported, as also the columns in the opposite front of this order were taken away.

P L A T E III

Plan of the second order.

It is evident, from the ruin itself, that the columns unshaded had a place there, though removed. The partition between the niches in the centre of this order (also unshaded) is perforated as high as the bottom of the capitals of the half columns. It was only three inches $\frac{1}{16}$ thick, and was probably of one piece.

P L A T E IV.

Elevation of the front facing the South-East.

The cornice of the pedestals is restored, being chipt off, except the astragal and fillet. (See Pl. 6. Fig. I.) Also the columns in the first order, with those over them in the second, are supplied; the latter from the half columns belonging to the niches.

P L A T E V.

Fig. 1. Section through the centre of the arch, and of the niches.

Fig. 2. Elevation of one end of the arch, shewing the connection of the columns in the second order, with the square or Attic column in the centre between them; also the roof of the pediment, which is cut in imitation of tiles.

Of the Arch of Theseus, or of Hadrian.

According to the measurements, the height of the arch from its bases, or capitals of the antæ, is only nine feet eleven inches $\frac{5}{16}$, which is less than its semi-diameter by four inches $\frac{6}{16}$.

The lacunaria in the soffit of the niches consist of twelve compartments in the breadth of each nich.

P L A T E VI

Fig. 1. Capital and base of the antæ at each extremity of the arch, with the entablature of the lower order of the building, as seen on each front.

Fig. 2. A section through the front face of the capital.

P L A T E VII.

Fig. 1. Half the front of the pedestals in the lower order.

Fig. 2. Half the front of the capital of the antæ on the flank of the arch.

Fig. 3. A section through the front of the capital.

Fig. 4. The plan of half the front face, and half the flank face of the capital.

P L A T E VIII.

Fig. 1. The front of the capital, and base of the antæ that support the arch, with the profile mouldings of the archivolt.

Fig. 2: The section through the front of the capital.

Fig. 3. Half the lateral face of the capital.

Fig. 4. The section of the lateral face of the capital.

P L A T E IX.

Fig. 1. The capital and base of the half columns in the upper order of the arch, with the entablature they support.

Fig. 2. Section through the capital.

Fig. 3. Curve of the abacus of the capital, taken on its listel.

P L A T E X.

Fig. 1. The capital and base of the Attic square columns in the upper order.

Fig. 2. A section through the capital.

Fig. 3. The curve of the abacus ; of the capital taken upon the listel under the ovolo.

Fig.

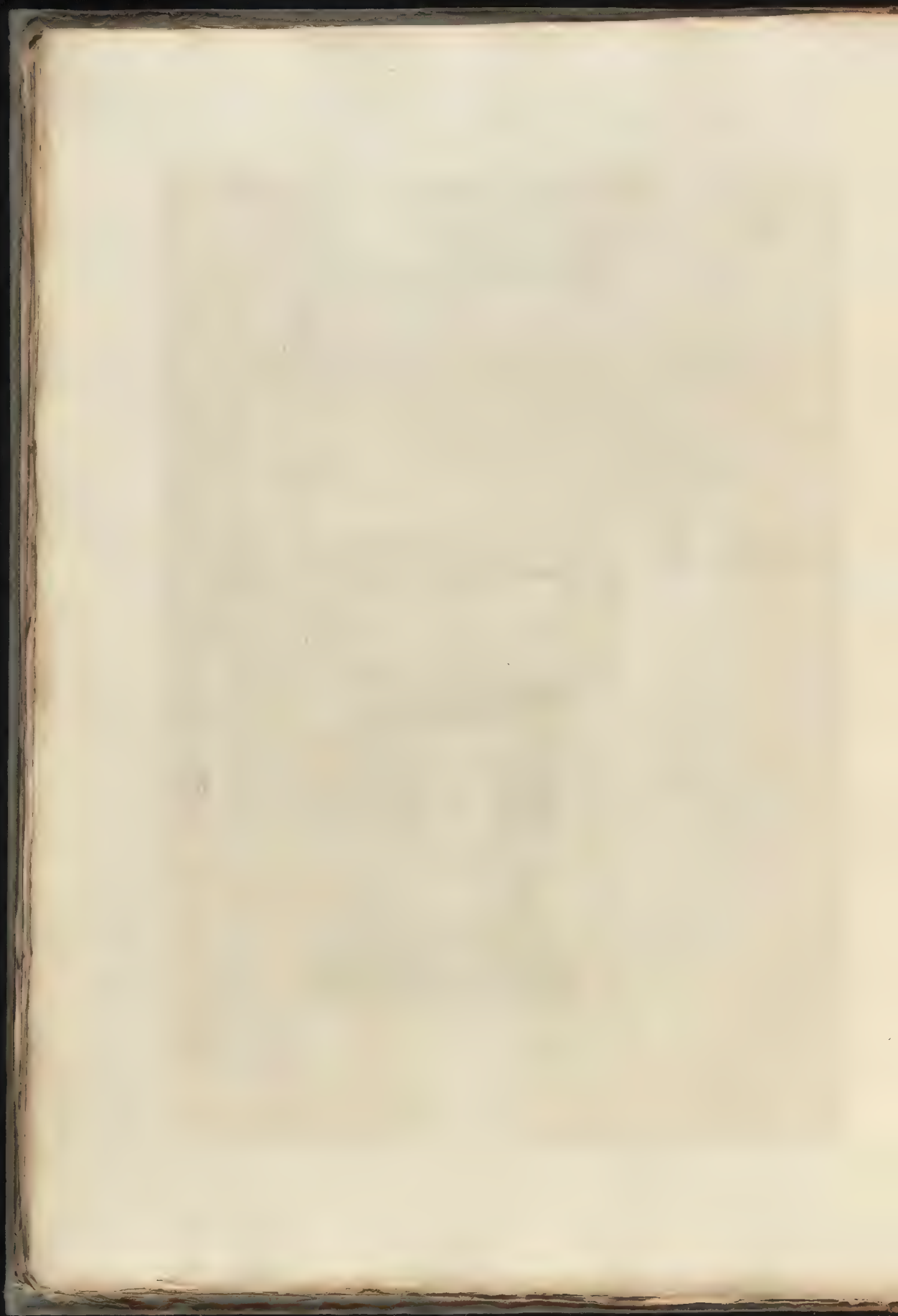
Fig. 4. A section of the architrave, and lacunaria, in the soffit of the niches, with the partition between them, which still remains as low as to the bottom of the capitals.

Fig. 5. Half the flower upon the apex of the pediment, in its present state.

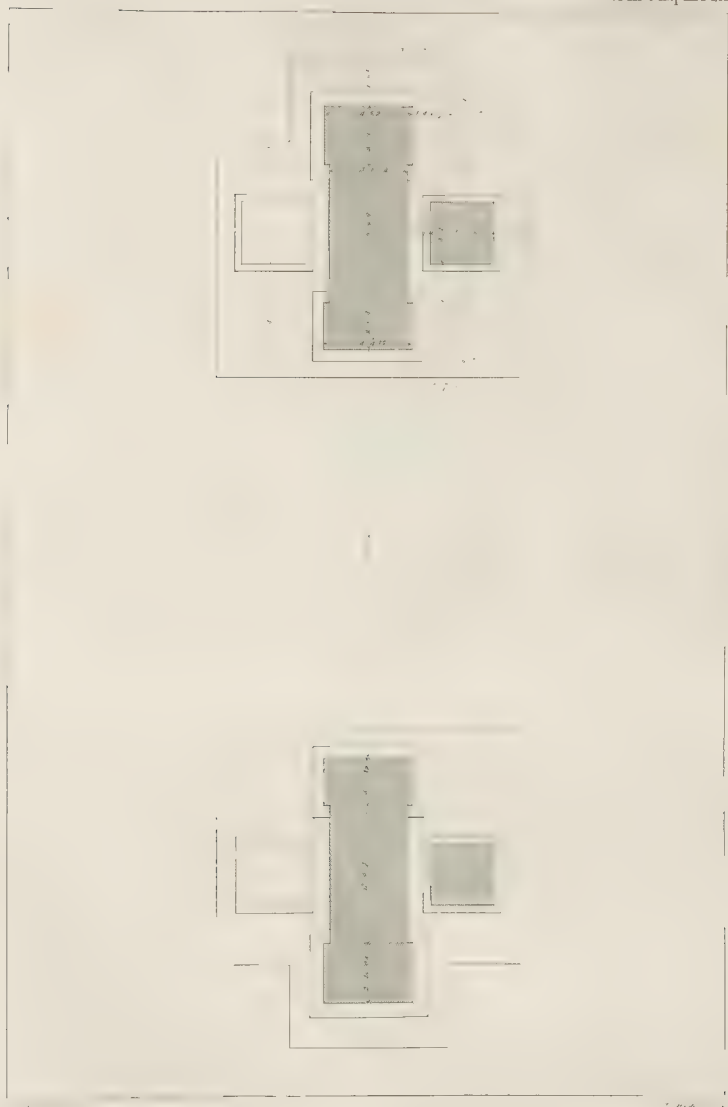
The Head-Piece to this chapter represents two ancient chairs, one of which is in the Metoxi of St. Cyriani, near the Vefcovato, or residence of the bishop. Of these there are several at Athens, some plain, and others adorned with sculpture, and some at no great distance from this arch; whether they have been seats for a magistrate in a court of judicature, or of officers in a gymnasium, is not easily determined from their situation; for, the Dephinium, a tribunal, and the Lyceum, a gymnasium, were both in the neighbourhood of this arch.

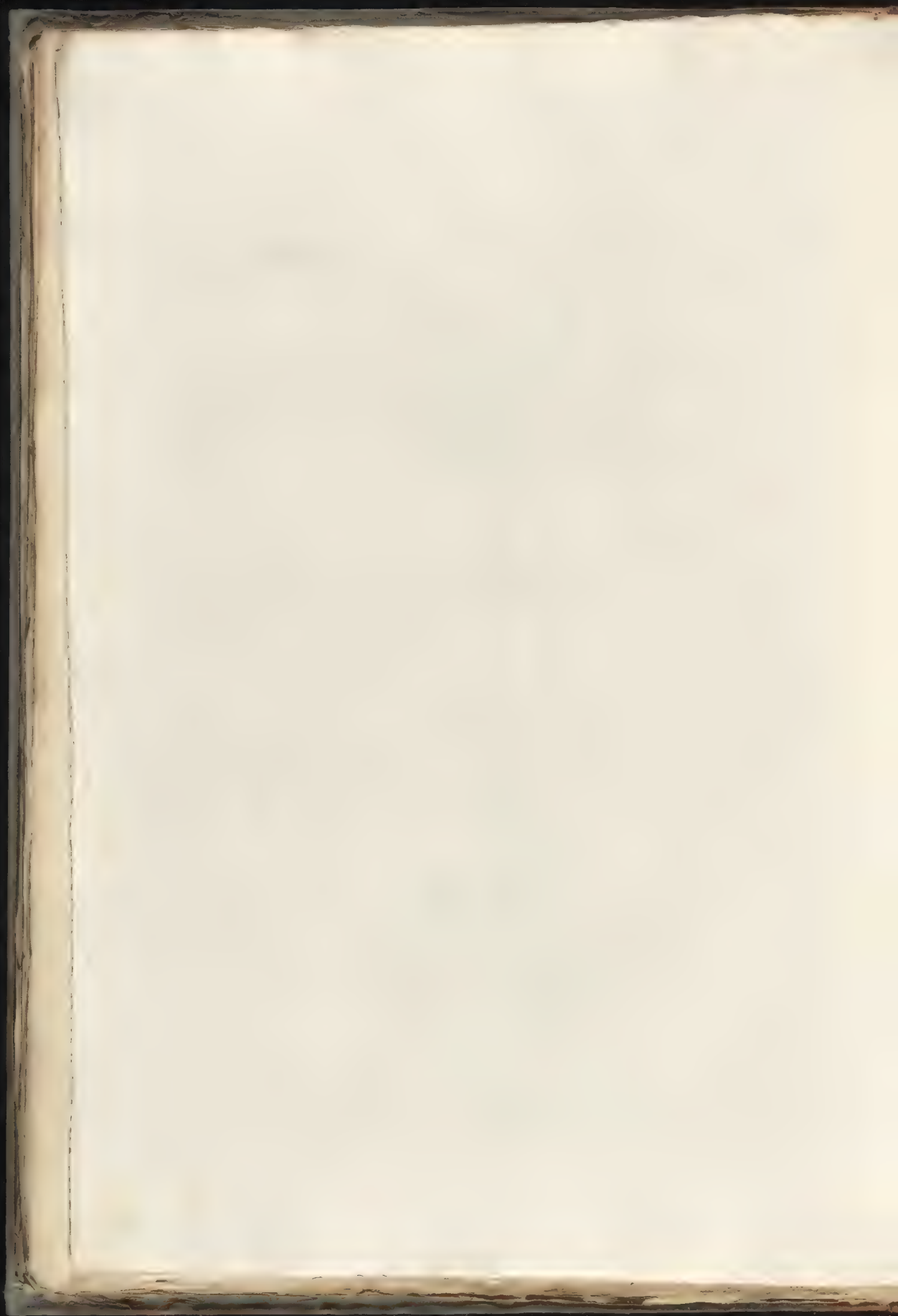
The Tail-Piece represents an antique altar at the door of the church of St. Andrea in Athens.

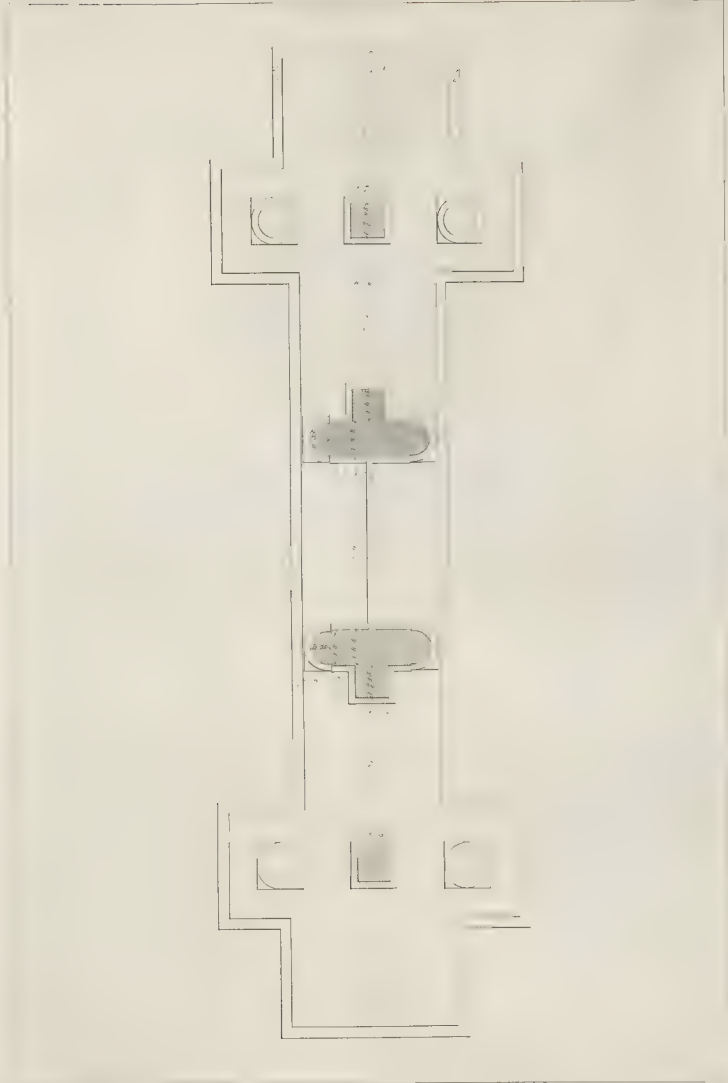




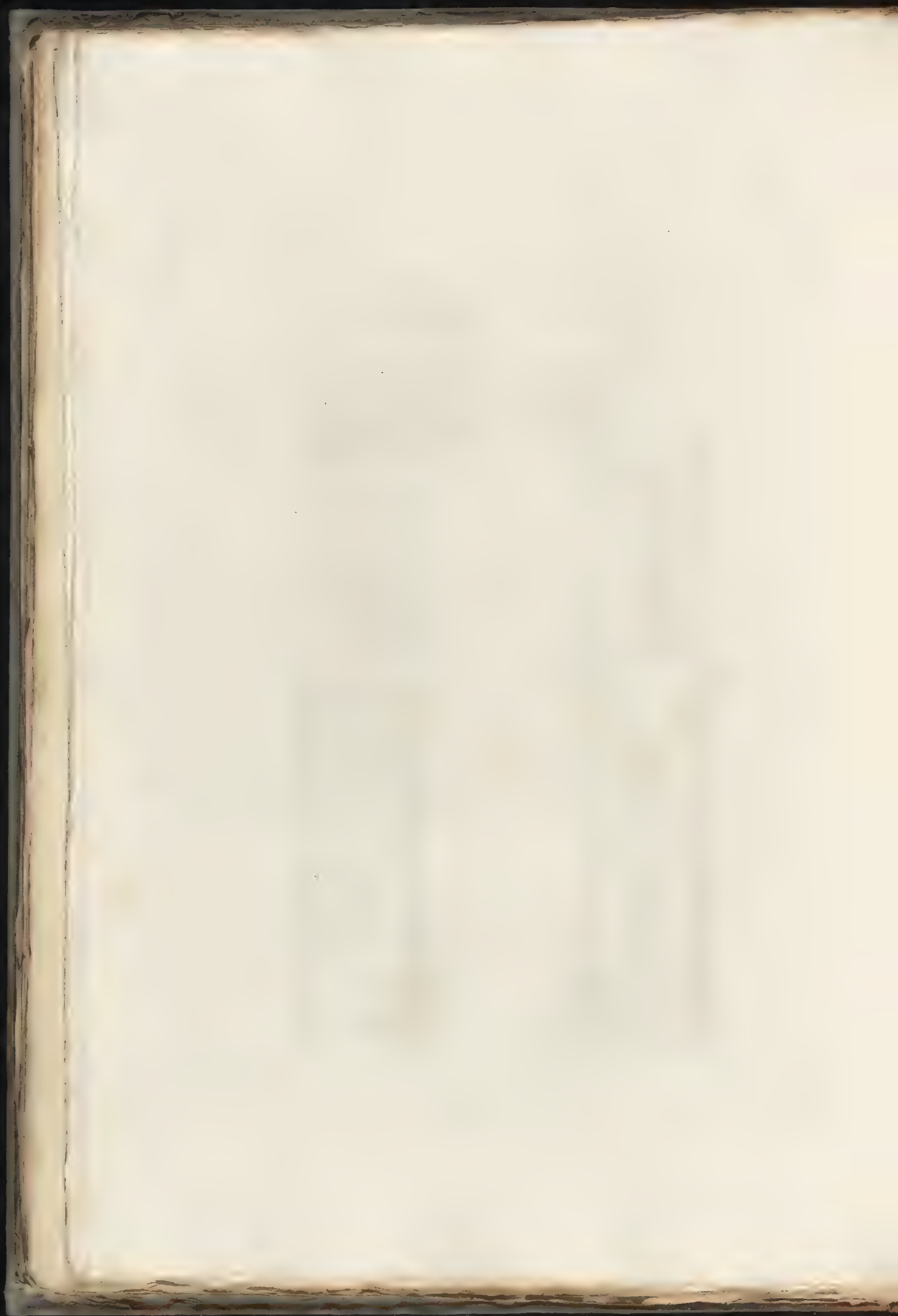












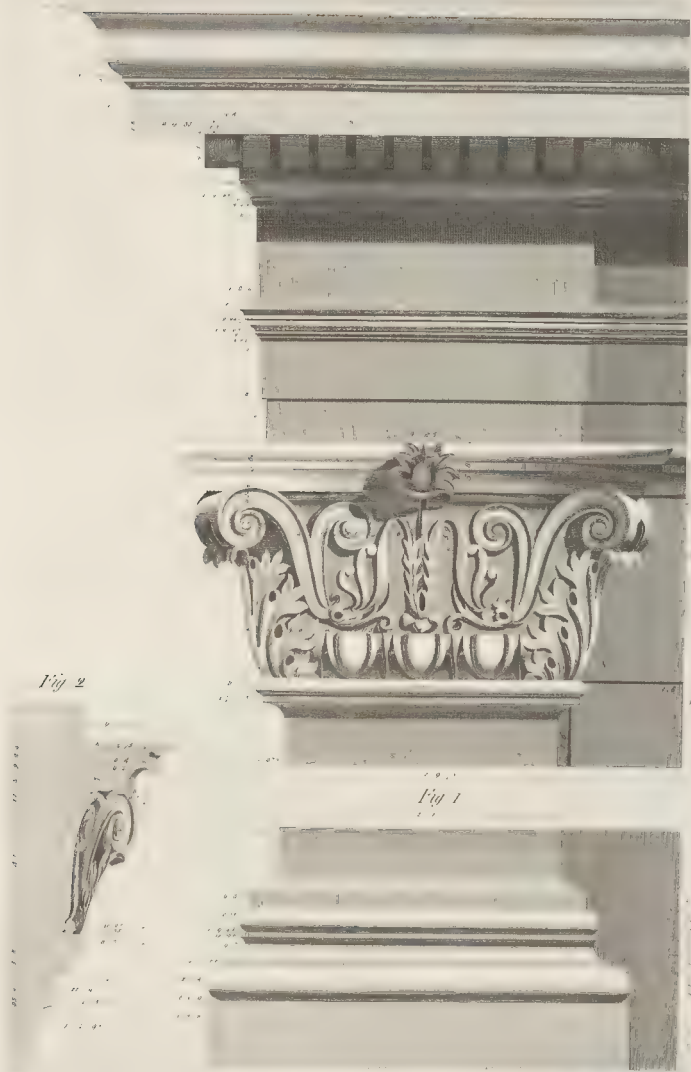




Fig. 3



Fig. 2

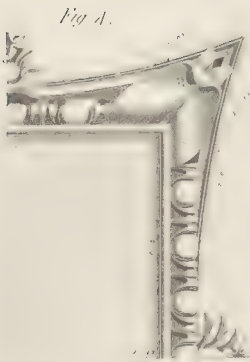
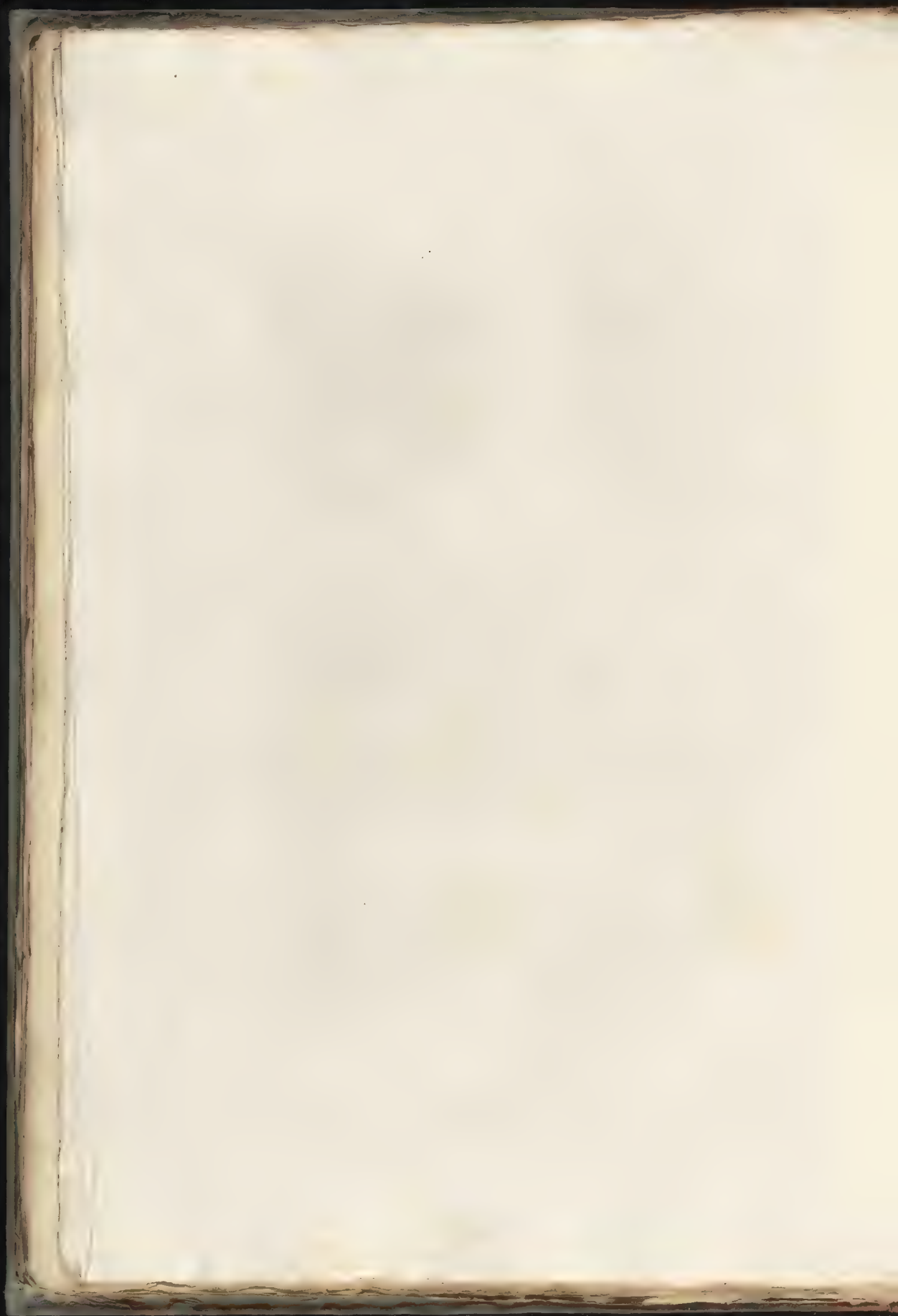
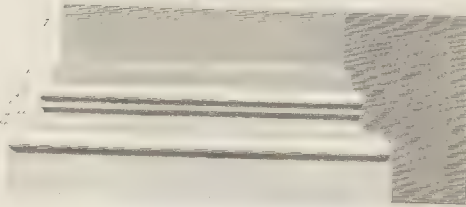
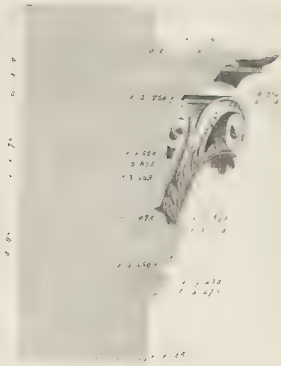


Fig. 4.

Fig. 1







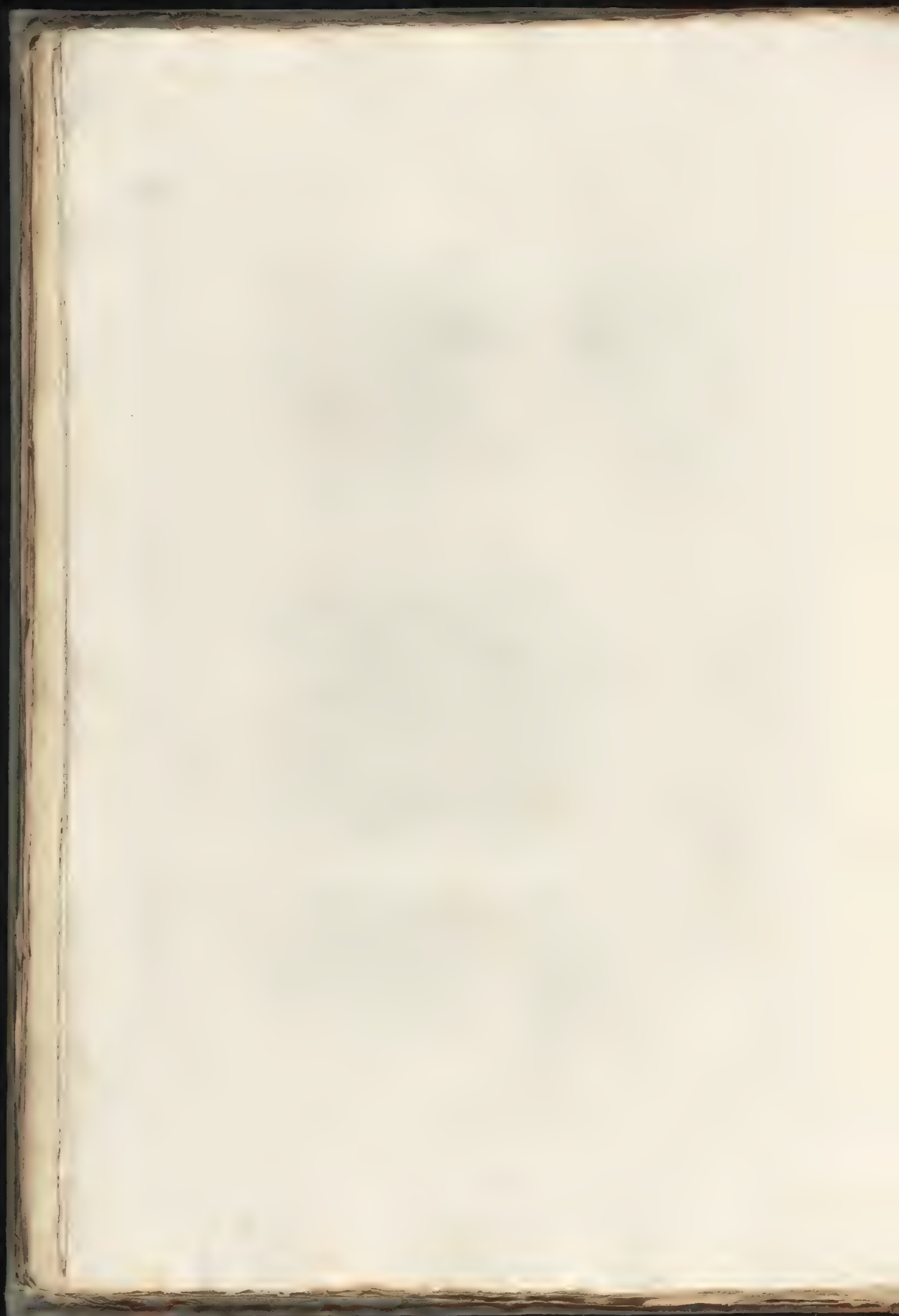


Fig. 3

Fig. 2

Fig. 1.

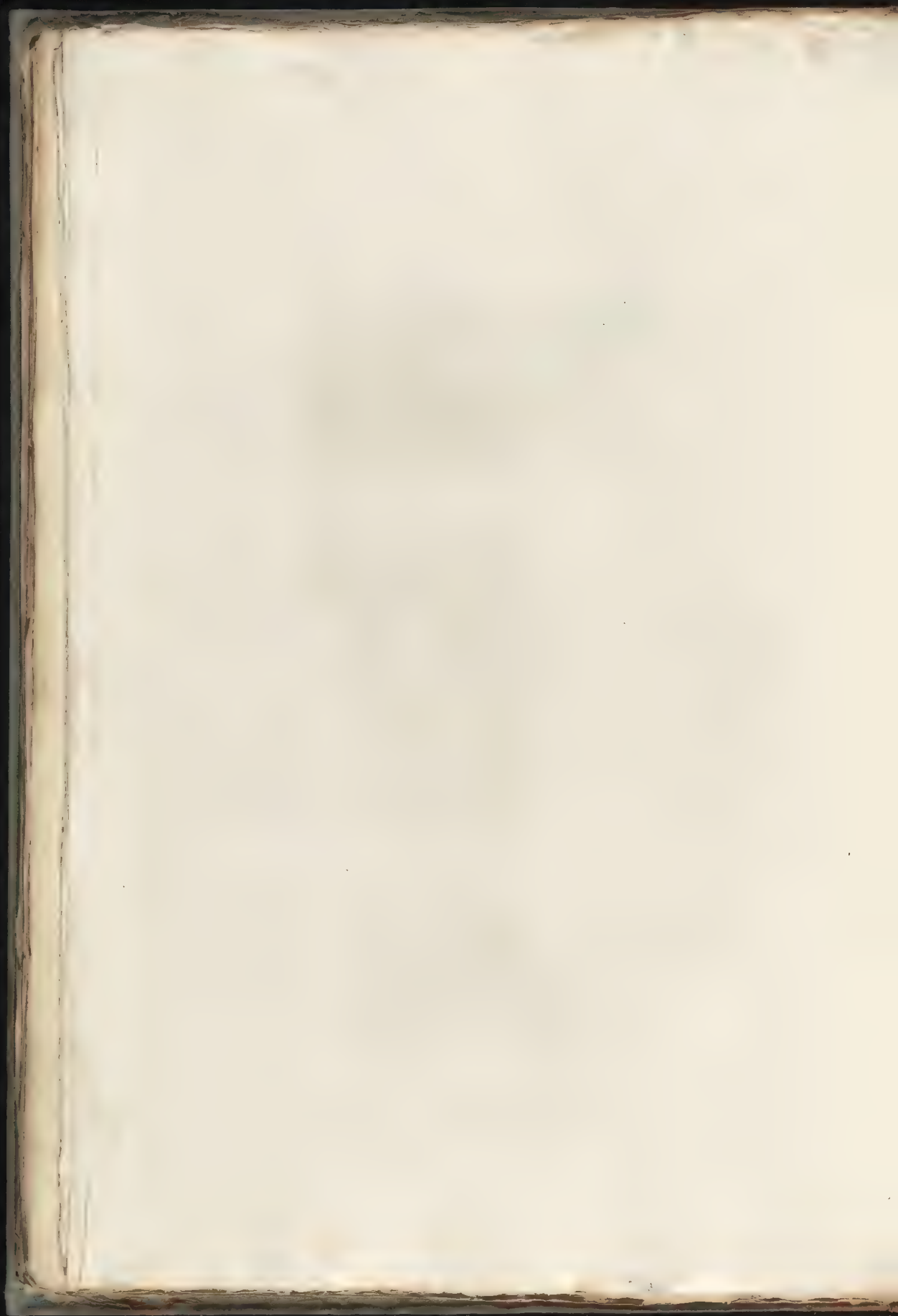


Fig. 4



Fig 3. 60.

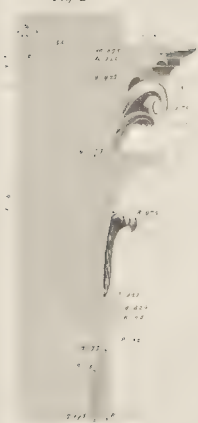
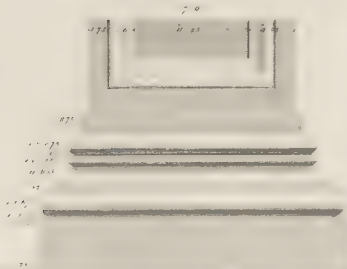


Fig 2



Fig. 1





Of the Aqueduct of Hadrian.

C H A P T E R IV.

THE city of Athens was ill provided with water even in the most flourishing times of the Republic (a), inasmuch so that the inhabitants were obliged to sink wells, to supply themselves with that necessary of life.

These we must conclude were numerous, since, by a law of Solon, those only who lived in the neighbourhood of a well could avail themselves of its water. This defect, so far at least as related to new Athens, was at length remedied by the munificence of the Emperors Adrian and Antoninus Pius. For this purpose a reservoir was dug at the foot of mount Anchesmus, which was adorned with the Ionic frontispice, the subject of the present chapter.

This reservoir appears evidently to have been supplied with water by an Aqueduct of no mean length, for, we passed some ruined arches of it in several places, at a considerable distance from each other, in our way to Cephissia, a delightful village, abounding with the most copious springs I have any where seen in the Attic territory: it is between six and seven miles distant from Athens, and the Aqueduct apparently led from that place.

Of this frontispice only two columns were standing; on digging, we discovered the vestiges of the other two, and were able to determine its entire extent. Wheeler and Spon saw it in 1676, exactly in

(a) *Εὐρίστης ἰσὺς οὐκ ἔστιν Ἀθηναίων ἀνέκδοτος ὕδωρ, ἀλλὰ ἐκ τῶν περὶ τὴν πόλιν ὄρων ἀνέκδοτος, ὅθεν καὶ τὸ ὄρος ὀνόματι ἔχει.* propter eam causam, sed lavationibus et reliquis rebus utuntur: bibunt autem ex puteis, et ita vivunt. *ORIGEN* VITA.

Dicaearchus in descrip. Græciæ.

Vitr. L. VIII. C. 3.

Hence you proceed to the city of the Athenians: the way is pleasant, the land all cultivated, and cheerful in its appearance, but the city is dry and barren, neither is it well supplied with water.

Aque autem species est, quæ cum habeat non satis perlucidas venas, spuma uti flos natat in summo, colore similis vitri purpurei. Hæc maxime considerantur Athenis, ibi enim ex ejusmodi locis et fontibus, et in Attis, et ad portum Piræum, ducti sunt salientes, e quibus bibit nemo

There is a kind of water, which, not rising from very transparent sources, casts up a foam that floats on its surface like purplish glass; this is particularly observed at Athens; for, the water from such kind of springs is conducted to fountains, as well in the city as in the Piræus, but no one drinks of them, for the causes I have related, they are used for washing and other matters, but the mischief they would occasion is avoided by drinking water from the wells.

the state we found it; two of the columns were wanting, and only one half of the inscription remained; this Spon fortunately supplied, from an ancient manuscript shewn to him at Zara.

The part remaining.
IMP. CÆSAR. T. ÆLIVS
AUG. PIVS. COS. III. TRIB. POT. II. P. P. AQVÆDUCTVM. IN. NOVIS.
CONSUMMAVIT.

The part supplied by Spon.
HADRIANVS ANTONINVS.
ATHENIS. COEPTVM. A. DIVO. HADRIANO. PATRE. SVO.
DEDICAVITQVE.

P L A T E I.

A view of this antiquity in the state we saw it (*a*). On the top of Anchemus, is a little church dedicated to St. George; it seems to stand in the situation formerly occupied by the temple of Jupiter Anchemus, and enjoys a very extensive prospect. The figures represent an Albanese mandra, or dairy. The woman is milking a goat, and making kaimac, a sort of clouted cream, or milk thickened by evaporation, some of which the man leading a horse is come to purchase. The Albanese, who is leaning against one of the columns, appeared to be the master of the little family we see here, which he cheers with the music of his syrinx, composed of seven reeds.

On the nearer ground, a calogero is driving an ass, loaded with wine and olives, from the convent of Hagio Afomato, part of which is seen at a small distance, to the city residence of those monks. The distant mountain is part of Hymettus, and a little building on its side is the convent of St. Cyriani.

P L A T E II.

The plan, elevation, and section of this frontispiece. Those who have been accustomed to see what are commonly called Venetian windows resembling this form, but with the arch springing from the cymatium of the cornice, will look on this example as a deviation from the approved practice; but, if we allow, that the mouldings of the cornice represent the timbers of the roof, as our master Vitruvius (*b*) teaches, the cymatium, or upper moulding, must represent the gutter; as those, who shall prefer, as a more rational practice, the springing the arch from the architrave the most firm and solid part of the entablature, may think this example a sufficient authority.

P L A T E III.

The base, capital, and entablature of this building.

They resemble the ancient Ionic examples still remaining at Rome, rather than those of the best age of Greece; the mouldings in general, it must be allowed, are simple, and in good taste, though not finished with that delicacy we have admired in the Bredheum and the temple of Minerva Polias; it is perhaps to be accounted a more complete specimen of this kind of the Ionic than any which Rome can at present furnish.

(*a*) This edifice is now entirely destroyed, and even the site of it is not discernible; but the architrave with the inscription now forms the lintel, or top of one of the gates, leading towards its ancient situation in the present wall of the city, mentioned in the first chapter of this volume.

(*b*) Vitruvius, having enumerated the timbers used in the framing a roof, adds:—E quibus rebus, et a materia fabri, in lapideis et marmoreis

ad ius sacrarum ædificatioibus artifices dispositiones eorum sculpturis sunt imitati, et eas inventiones persequendas putaverant.

Vitruv. Lib. IV. C. 2.

See Mr. Newton's excellent translation of this author.

The remaining part of the chapter is employed in a specification of the particulars imitated.

P L A T E IV.

Fig. 1. The capital reversed.

Fig. 2. The side of the capital.

Fig. 3. The section through the front of the capital.

Fig. 4. The section through the side of the capital.

Fig. 5. The mouldings of the architrave and of the arch.

In the neighbourhood of this aqueduct, was the Gymnasium called Cynofarges; and not far from it, but nearer the City, another called the Lyceum; neither of them far from the Ilysius: in these schools, among other manly exercises, we may suppose, the youth were taught the use of missile weapons; in the channel of the Ilysius we found several of the leaden bullets (*a*) they used to cast from their slings, and some brazen points of darts. The leaden bullets are shaped like almonds, some of them weigh upwards of three ounces, others only an ounce and half. They have on one side a thunderbolt, and on the other the word ΔΕΞΑΣ. The points of the arrows were of different forms, some having two, others, three faces.

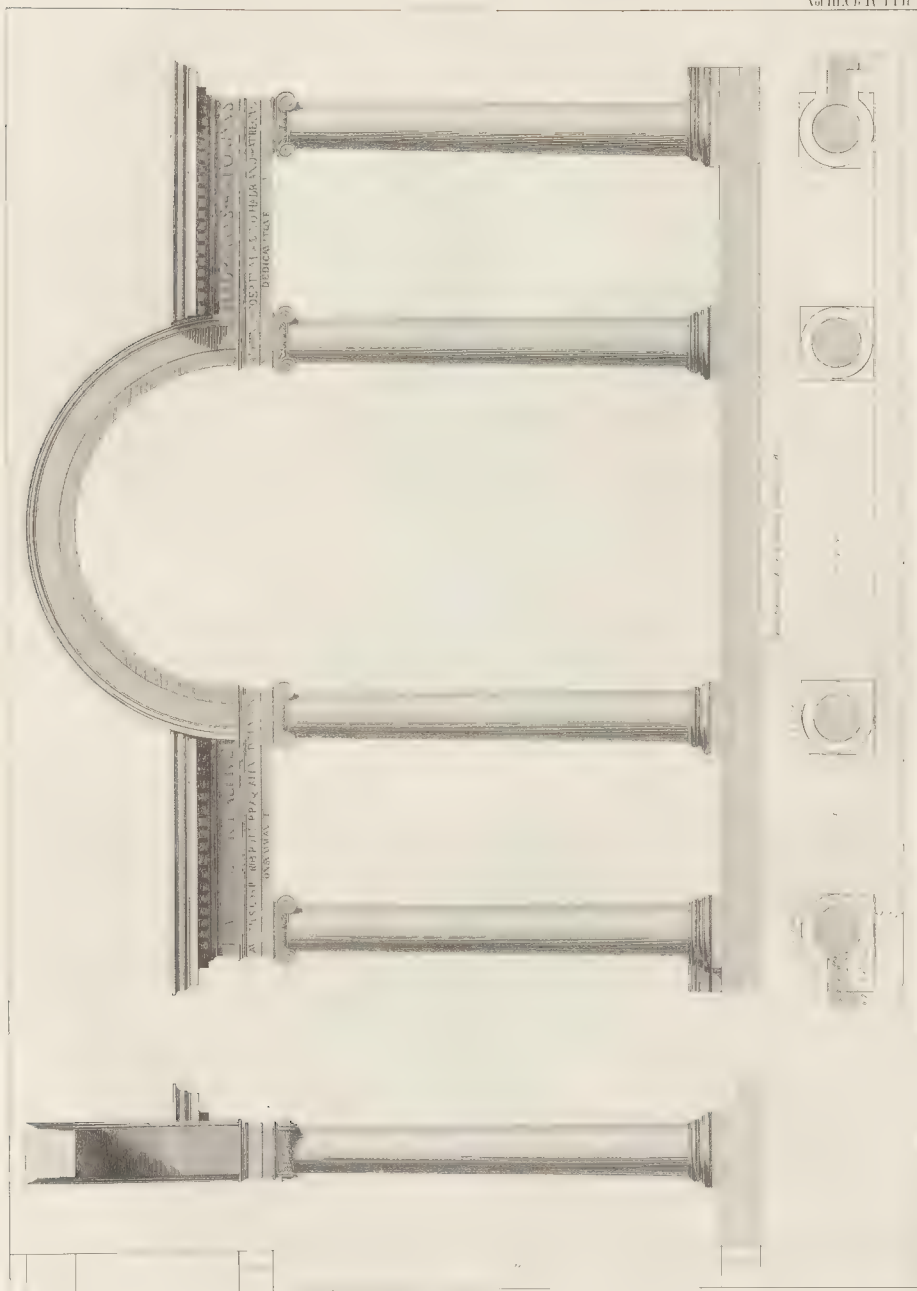
This head-piece is composed from these ancient bullets and darts.

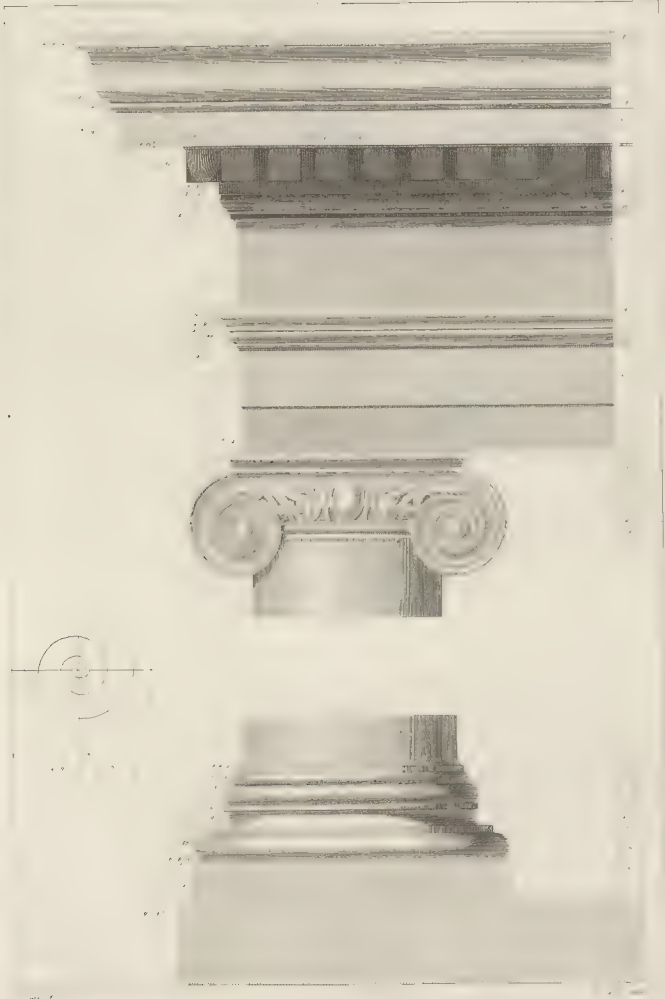
The vignette at the end represents a cathedra, perhaps the seat of the Gymnasiarch; of these there are several at Athens, some enriched with sculpture; others plain, but all of marble.

(*a*) See Xenophon's retreat of the ten thousand, the expedition of Cyrus, Book III. where he says the Rhodians, with leaden bullets, carried twice as far as those of the Persians that threw stones.









ALPHABET

Fig. 2



Fig. 3



Fig. 1



Fig. 4



Fig. 5





Of the Monument of Philopappus.

C H A P T E R V.

THIS building is called by the present Athenians *To Seggio*. Pausanias barely mentions it; for, after telling us, that "there is a hill (a) opposite to the Acropolis called the Museum, from Mufcus, a poet, "who used to recite his verses there, and who, dying of extreme old age, was there buried," he only adds, "here afterwards was erected the monument of a certain Syrian;" nor does he so far indulge our curiosity as to give us his name. On the authority of the inscriptions still remaining, the travellers, who have visited Athens, have however generally called it the Monument of Philopappus. The view, the plan, and the elevation, of this building, at Plate I. II. and III. of this chapter, render a minute verbal description of it unnecessary. It is evident, there have been three niches in it, although only two remain; in each of these is a fitting figure; under that facing the left hand of the spectator, who approaches it, is this inscription, ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΣ ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΥ, that is, *king Antiochus, son of king Antiochus*. Under the figure, fitting in what has been the middle niche, is this inscription, ΦΙΛΟΠΑΠΠΟΣ ΕΠΙΦΑΝΟΥΣ ΒΗΣΑΙΕΤΗΣ, that is, *Philopappus the son of Epiphaneus of Besa, or a Besaian*. Between these niches is a pilaster, on which is the following inscription: C. IVLIVS. CF. FABIA. ANTIOCHVS. PHILOPAPPVS. COS. FRATER. ARVALIS. ALLECTVS. INTER. PRÆTORIOS. AB. IMP. CAESARE. NERVA. TRAIANO. OPTIMO. AVGVSTO. GERMANICO. DACICO. In English thus: *Caius Julius, son of Caius, of the tribe Fabia, Antiochus Philopappus, Frater arvalis, elected among the Prætorians by the most excellent and august emperor Cæsar Nerva Trajanus, who triumphed over the Germans and the Dacians (b)*. By this inscription we learn, that Caius Julius Antiochus Philopappus arrived at distinguished honours at Rome. It likewise settles the date of the building; for, Trajan was saluted with the title *OPTIMVS*, or most excellent, in the year 109; and with *DACICVS* at the conclusion of the Dacian war, which happened before that time. In his

(a) This hill was fortified by Demetrius, the son of Antigonus, who put a garrison of Macedonians into it: they were afterwards driven out by the Athenians.

See Paus. Attic. esp. xxv. p. 61. Edit. Khnui.

(b) Spon has imagined this inscription to be imperfect, and that half of it was continued on the other pilaster, which is at present wanting.

See Voyage de Spon, T. II, p. 206.

It is within the circuit of the ancient walls of the city, which may be here clearly traced.

On this I must observe, that the inscription does not occupy half the space on the pilaster. Had it been twice as long as it is, there was ample room for it.

second expedition to the East, after he had expelled Cosroes from the kingdom of Parthia, in the year 111, he was saluted with the title *PARTHICVS*, a title not given him in this inscription, which we may therefore fairly conclude was made before the last of these acclamations.

At the bottom of the hill on which this monument is built, at the part nearest the temple of Jupiter Olympius, I saw, lying on the ground, two statues (*a*): they have stood erect, are in Roman habits, and are exactly in the same style of workmanship with the sculptures still remaining on the monument, whence they seem to have been rolled down to their present situation; one of these I cannot forbear supposing stood originally over the pilaster on which we see the Latin inscription; and the other over its corresponding pilaster, which, with the part that faced the right hand, has been utterly demolished. The part of this building already described stands on a basement, which has been divided into three compartments, adorned with sculptures. In that under the middle niche is a person, I suppose the emperor Trajan, seated in a triumphal chariot, drawn by four horses; they are led by a youth, and immediately preceded by a person on foot; the chariot is followed by a captive; in the compartment under the niche, where king Antiochus is sitting, are five persons, attendants on the triumph; they each hold some ensign of dignity, but they are so mutilated as not to be distinctly particularized. The compartment which is destroyed was probably filled with other captives who followed the triumphal chariot.

Wheler and Spon have supposed the Philopappus, to whom they attribute this monument, to have been a descendant from the kings of Syria. Perhaps, if we examine the subject more attentively, we shall find reason to conclude, that it was not the monument of a single person, but that it was erected in honour of the last king of Commagene, and more than one of his descendants. A slight sketch of history will, I apprehend, render what I have to say on this subject intelligible. Commagene was that Northern part of Syria last subdued by the Romans, at which time Antiochus, surnamed Asiaticus, and Commagenus, the successor of Tigranes, was deprived of the kingdom of Syria by Pompey, 63 years before the Christian æra: he seems notwithstanding to have still preserved some authority in Commagene, and to have retained the title of king; for, Cicero, who about 10 years afterwards went as governor into Cilicia, says, "Antiochus, king of Commagene, sent messengers to inform him, that the Parthians had begun to pass the Euphrates with a great army, in order to invade the Roman territory (*b*)."

This kingdom, with short intervals, and of interrupted successions, was continued in his family till the year of Christ 72 or 73; when Antiochus IV. was deprived of it by Vespasian (*c*), who commanded him to come to Rome; where he and his family seem to have lived in affluence, and to have been treated with respect. Commagene then became a Roman province, and ceased to be a kingdom.

Antiochus IV. married Jotape; by whom he had two sons, Epiphanes and Kallinicus; the last-mentioned was probably adopted into a Roman family; and Epiphanes, the eldest, seems to have become a citizen of Athens, and to have had his name enrolled with the Demotai, or corporation of Befa, a Demos, or township, belonging to the tribe Antiochis, so named in honour of Antiochus, a son of Hercules: it was likewise the name of several kings of Syria, some of whom had been benefactors to the Athenians. I suppose a son of Epiphanes was represented by the statue seated in the middle niche, with his grandfather Antiochus IV. on one side, and perhaps Epiphanes, the son of Antiochus, and father of Philopappus, on the other; and that the statue of a son of Kallinicus, a Roman by adoption, was placed over the pilaster on which we read the Latin inscription; while a statue of some other distinguished person of the family stood over the pilaster which is now wanting.

(a) These statues were not there in the year 1785.

(c) Sueton. in Vespas. vit. cap. 4.

(b) Regis Antiochi Commagene legati primi militi nunc nunciant Parthorum magnas copias Euphratem transire coepisse.
Cic. Epist. fam. Lib. I. - Epist. 15.

P L A T E I.

A view of this monument in its present state. On the foreground Mr. Revett and myself are introduced with our friends Mr. James Dawkins and Mr. Robert Wood; the last of whom is occupied in copying the inscription on the pilaster. Our Janizary is making coffee, which we drank here; the boy, sitting down with his hand in a basket, attends with our cups and saucers. A goatherd with his goats and dogs are also represented. In the distance is seen part of the gulph of Athens, anciently the finus Saronicus; on the nearest shore is seen the harbour of Phalerus, and to the right of it Munychia; the Piræus lies still farther to the right, so as not to be brought into this view. The mountain seen over Munychia is part of Salamis, and the lower ridge on the left is part of Ægina; at the greatest distance is a mountain in the Peloponnesus, not far from Argos.

P L A T E II.

Fig. 1. Plan of the basement.

Fig. 2. Plan of the part decorated with pilasters and niches.

P L A T E III.

The elevation of the front, restored so far as the authorities we found will justify.

P L A T E IV.

A transverse section through the middle of the monument.

P L A T E V.

The mouldings of the basement, with the base of the Corinthian pilasters:

P L A T E VI.

Fig. 1. The base, capital, and architrave of the pilaster, in the back front.

Fig. 2. The plan of the capital reversed.

Fig. 3. The profile of the capital.

Fig. 4. The mouldings of the niches in the curved front.

P L A T E VII.

Fig. 1. The capital and entablature of the curved or principal front.

Fig. 2. Section of the capital.

P L A T E VIII.

The central part of the basso relievo under the middle niche, supposed to represent the triumph of the emperor Trajan, in which are seen the figure of the emperor and that of the leader of the car.

P L A T E IX.

Represents two figures, which, added to the above, complete the central basso relievo.

A. is the person who precedes the car on foot.

B. is the captive who follows it.

P L A T E X.

Is the basso relievo representing the five attendants who precede the triumph.

P L A T E XI.

The two figures, in the niches of which

C. represents the statue of Philopappus in the central niche.

D. that of king Antiochus on the right hand of the above.



The Head-piece to this chapter consists of two medals of Commagene, on one of which is an anchor with a star over it; and on each side is a cornucopia, finishing with an infant's head; the legend is ΒΑΣΙΛΕΩΣ ΤΙΟΙ, or the king's sons: on the reverse is a crown of laurel, surrounding a quiver with arrows in it, and the word ΚΟΜΜΑΓΗΝΩΝ.

The other medal has two young men on horseback, with the inscription ΒΑΣΙΛΕΩΣ ΤΙΟΙ in the exergue, and on the reverse a figure of Capricorn, with a star over it, and an anchor under it, with the legend ΚΟΜΜΑΓΗΝΩΝ; the whole surrounded by a crown of laurel. The royal children are supposed to be Epiphanes and Callinicus, the two sons of Antiochus the Fourth. The anchor is a symbol frequently seen on the medals of the kings of Syria, and on those of Commagene; and seems intended to assert their descent from Seleucus, the first king of Syria.

The Tail-piece is also composed of two medals (*a*), of which one represents Antiochus the Fourth, and the other Jotape his queen. They have each the same reverse, the sign Scorpio, with the word ΚΟΜΜΑΓΗΝΩΝ enclosed within a crown of laurel.

(*a*) The medals from which these drawings were made, are in the collection of Richard Payne Knight, Esq. who very obligingly lent them for the purpose.



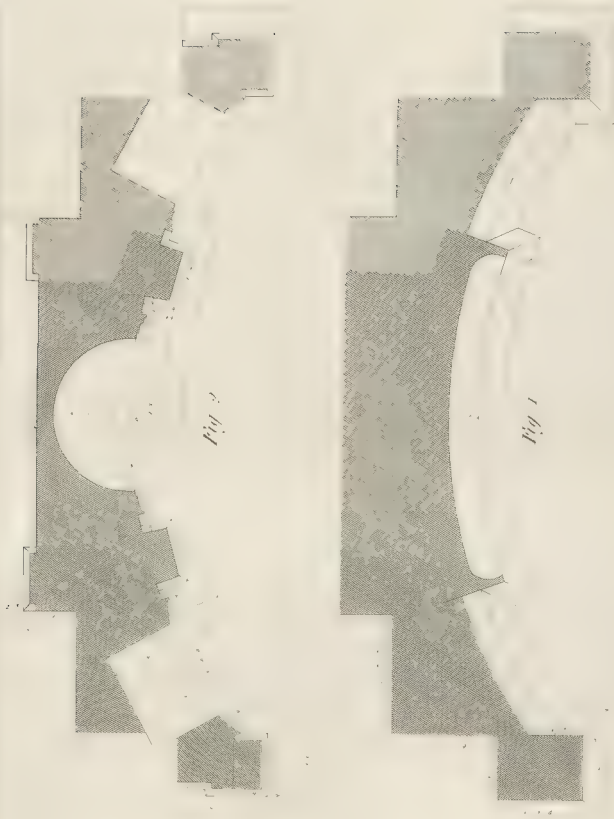


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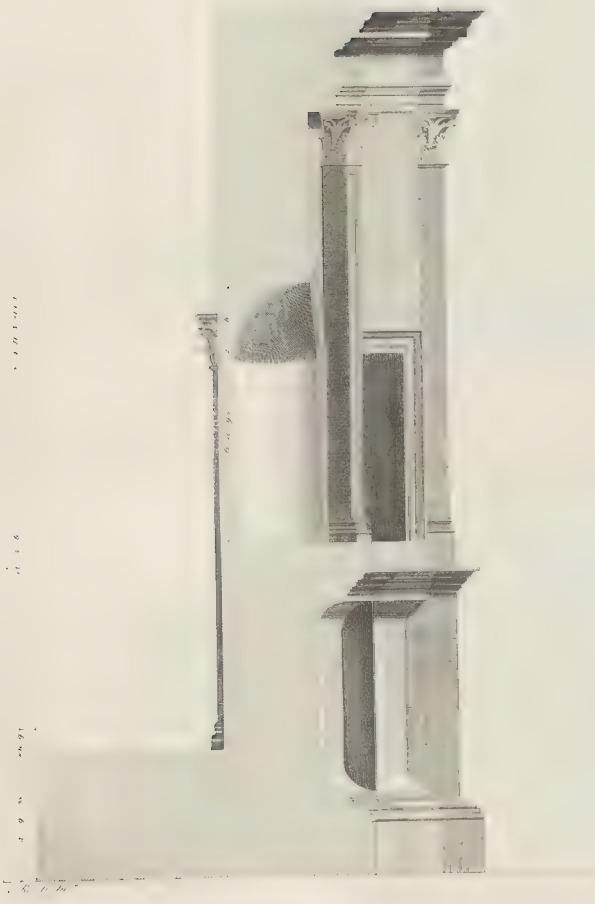
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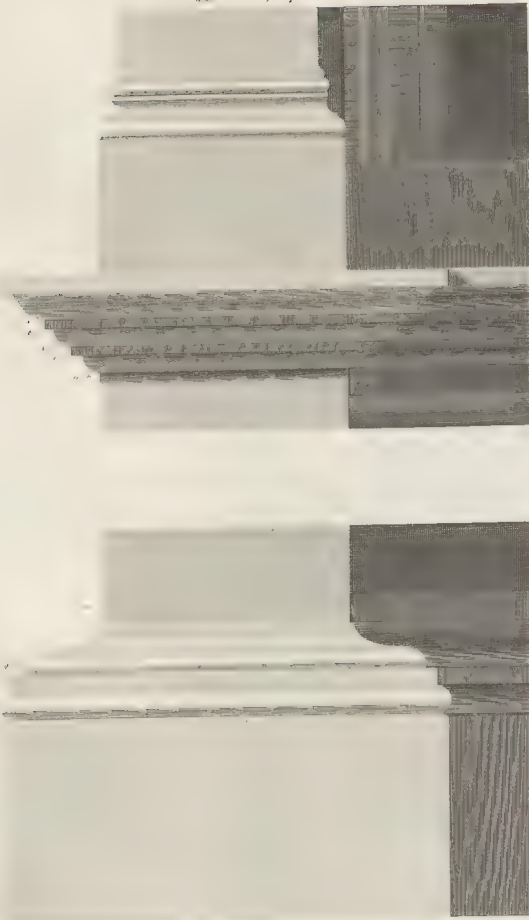
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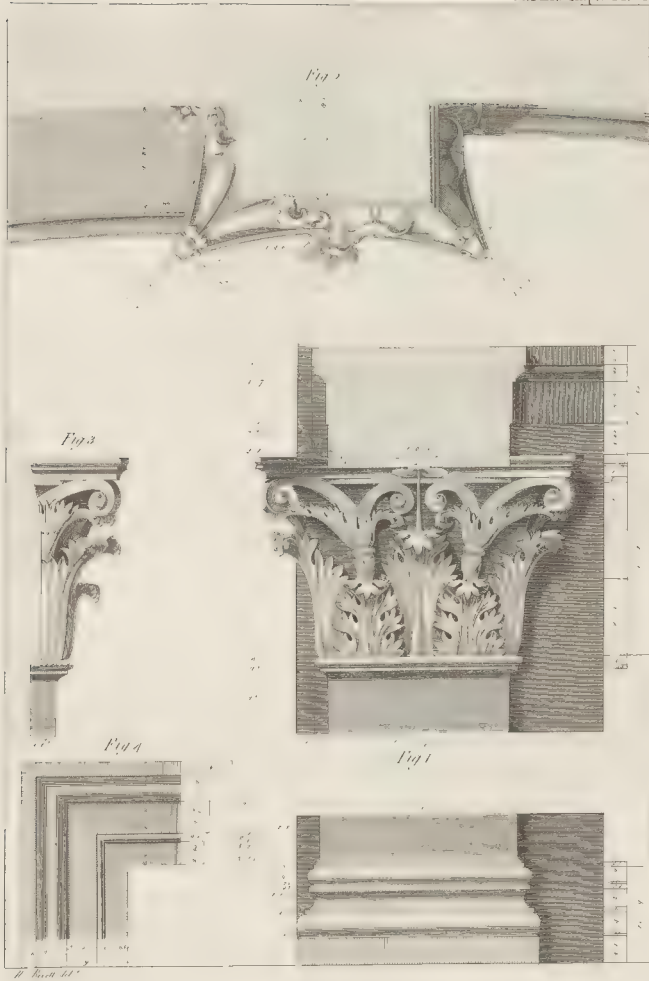


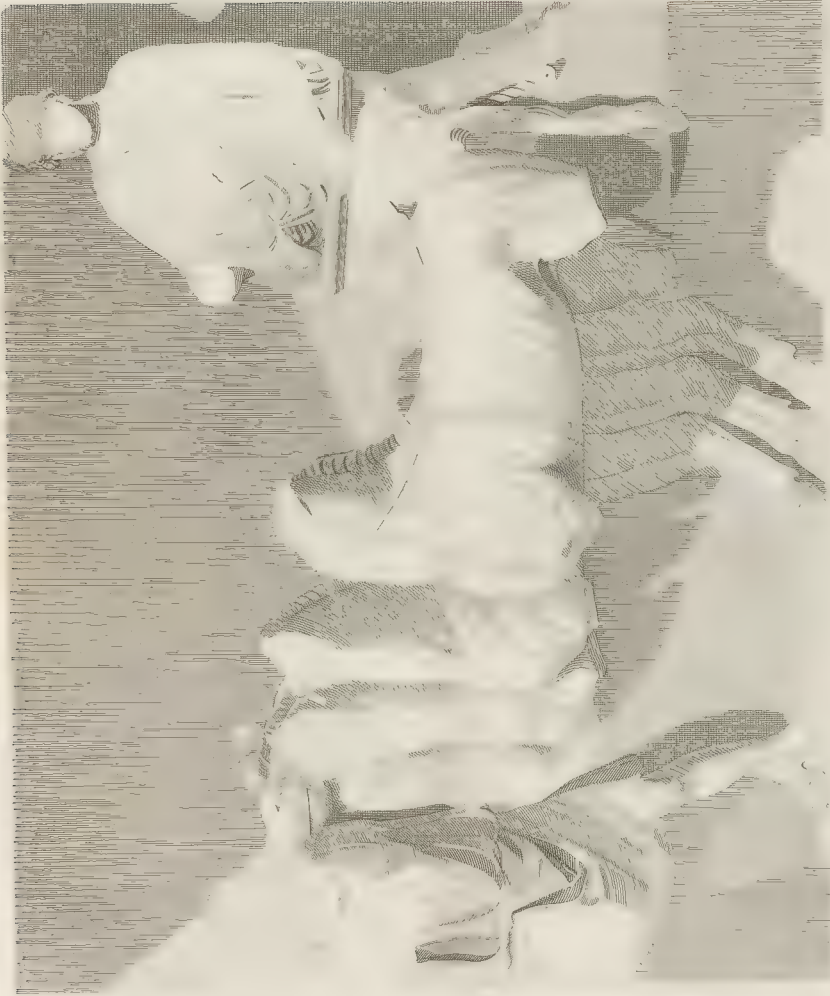


Fig 2

Fig 1

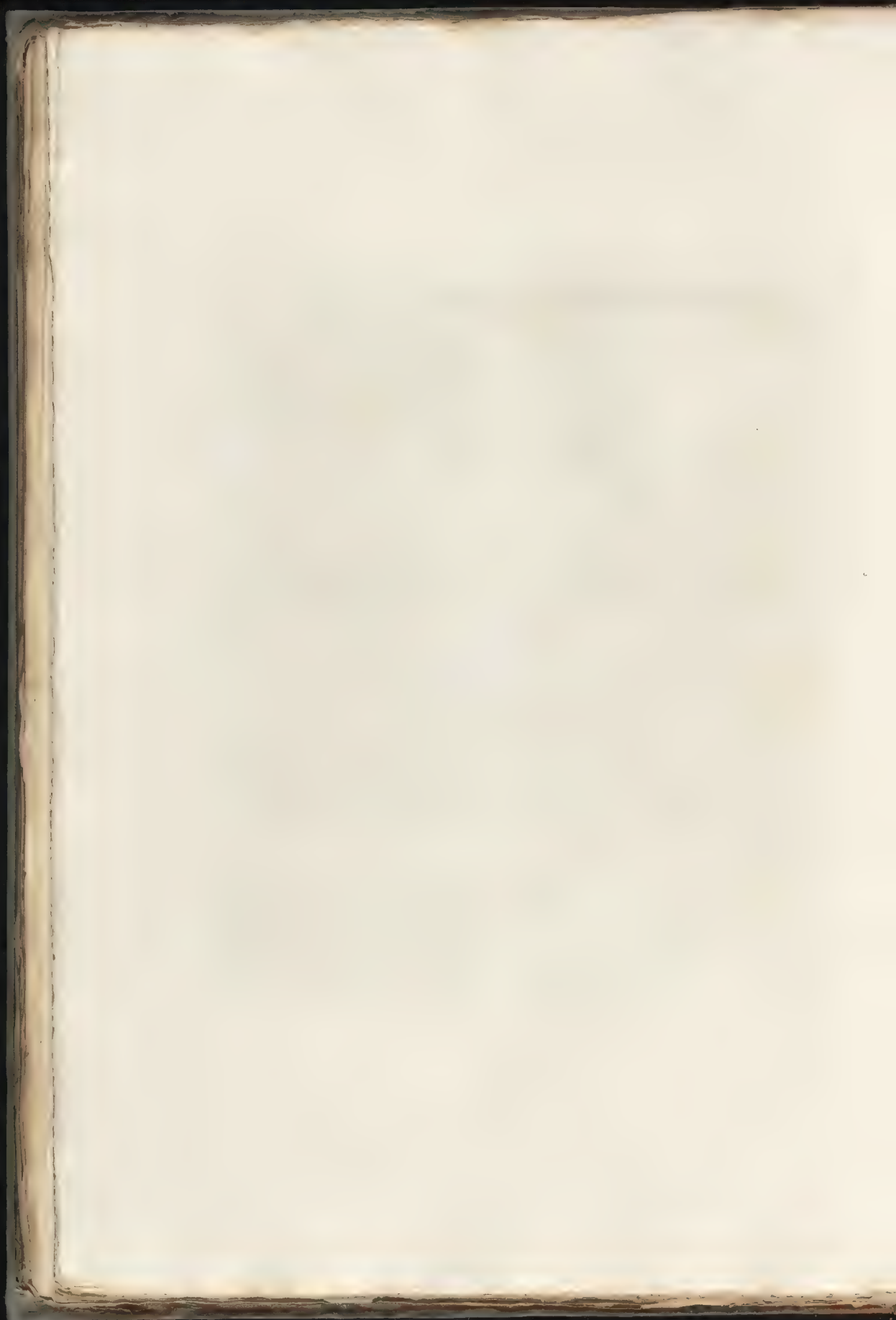
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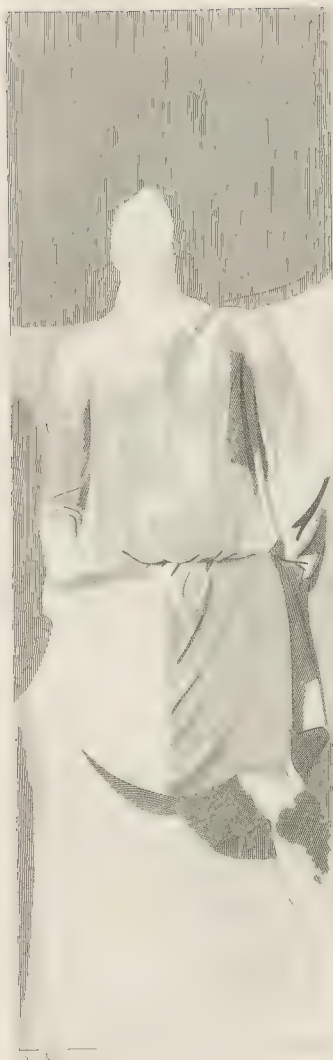
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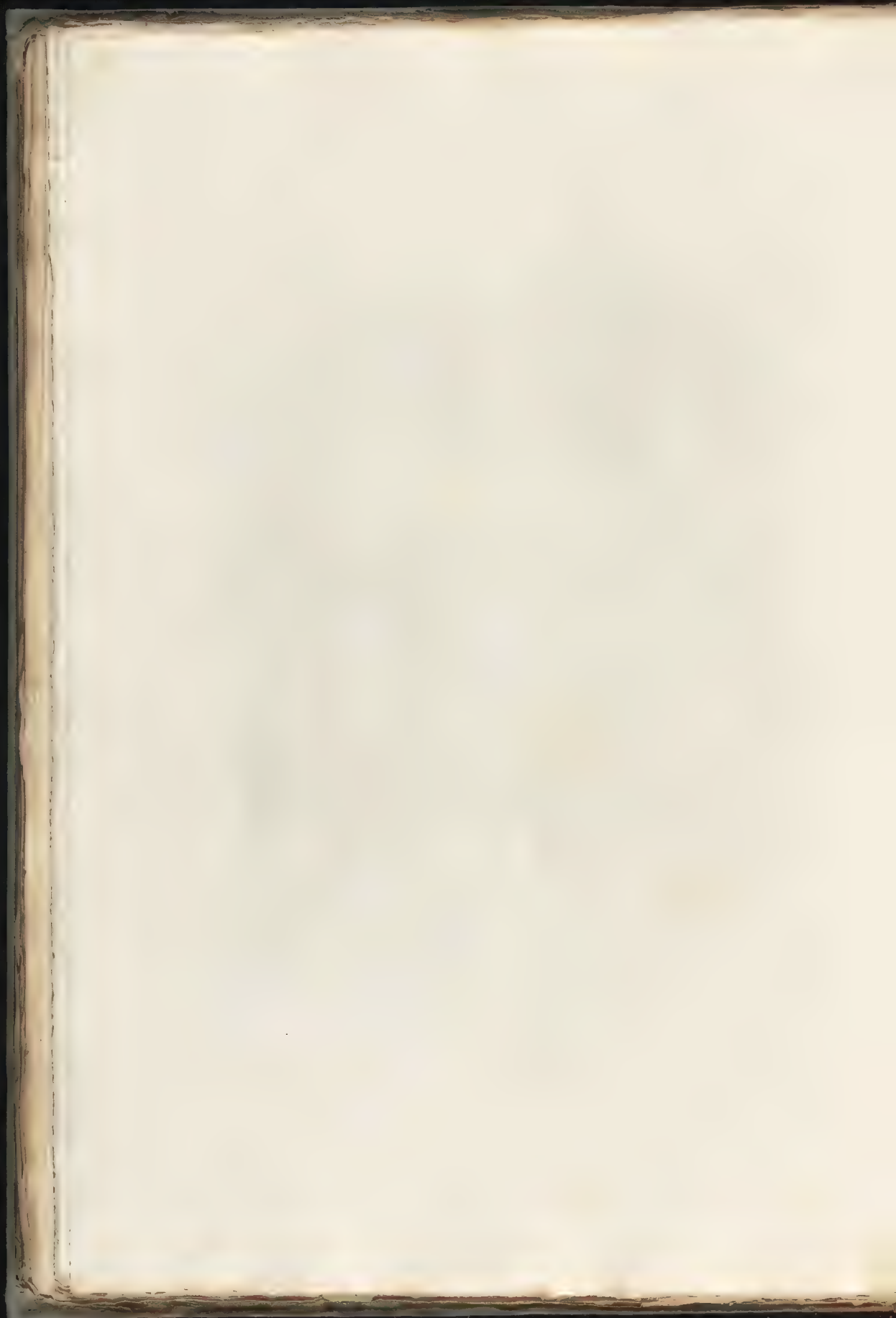


THE LANCET

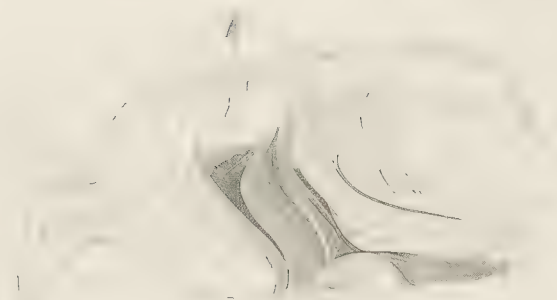
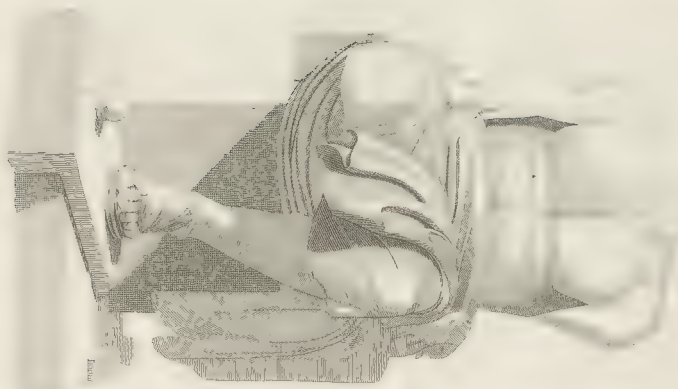
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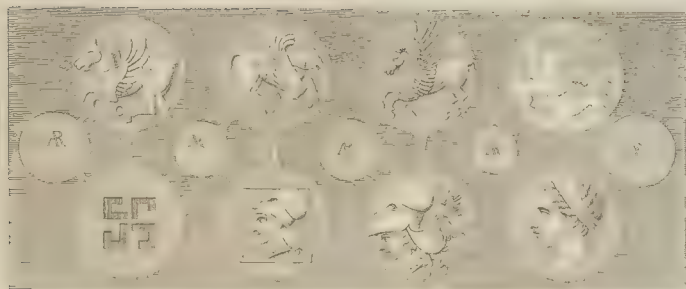












CHAPTER VI.

Of the Temple at Corinth.

AFTER we left Venice, the first place in Greece, where we found any remains of ancient buildings worth our notice, was at Corinth. Here are the remains of a Doric temple, apparently of great antiquity, and built before architecture had received the improvements it afterwards did in the time of Pericles.

The part where five columns are seen has the appearance of having been the front (*a*); probably the single column was in the internal portico, with antæ at the extremities of each wall; in which case this temple must have been undoubtedly peripteros, and therefore probably had not more than six columns in front, and, in its general disposition, not unlike the temple of Theseus. The columns have twenty flutings, which terminate under the listels of the capital, and are segments of circles (*b*). The guttæ are round, and detached from the architrave. The material is a rough porous stone, the shafts of the columns are each of one block only, and the whole has been covered with stucco. The diminution of the shafts begins from the bottom.

The architraves are of one stone each from center to center of the columns.

(a) The subjects of this chapter were drawn from the original figured sketches made by Messrs. Stuart and Revett, no finished drawings having been made. The measures of this antiquity are taken in inches of eighths instead of decimals, as in the other examples; probably the roughness of

the materials made less accuracy necessary than in the ruins of Athens, which are of the most correct workmanship of white marble.

(b) The depths were so uncertainly figured as not to warrant the insertion of them in the plate.

P L A T E I.

View of the ruins of the temple at Corinth (a).

P L A T E II.

Fig. 1. Elevation of what is supposed to have been the flank of the temple. The modern wall between the columns is inserted in this elevation; no measures of the column which formed a part of the pronaos have been found.

Fig. 2. Plan of the temple.

P L A T E III.

Fig. 1. Capital and architrave of the columns with the step. There were six drops under each triglyph, but all of them broke off, for which reason they could not be measured nor drawn.

Fig. 2. Annulets, or listels, under the ovolo, full size.

P L A T E IV.

View of the Acro-Corinthos, or Acropolis of Corinth (b).

(a) Mr. Stuart has not left any description of this view.

(b) This plate is engraved from a drawing of Mr. Cozens, made from an original unfinished, drawn by Mr. Stuart. It is taken from the Northern suburb of Corinth, from which the Acro-Corinthos bears about South-East, and is about a mile and a half distant. The Northern aspect of the

Acro-Corinthos is much more striking than that which is here represented, the summit of the mountain being more conical, and the sides falling more precipitately: this mountain is nearly insular, and its fortified summit may be regarded as a more impregnable military position than Guallior in Hindostan.

The Head-Piece consists of five medals of Corinth, of which four are silver, and one of copper. The reverses of three of them only are given. The first on the left has Pegasus; and, on the reverse, an impression, possibly to hold the coin upon the die in striking; this is of a very early date. The next medal has the head of Minerva, with Pegasus, possibly of later date than the former; the third is the same, but of great merit in its sculpture, and of the time when arts were in great perfection. The lower one on the right is also of good sculpture, and is a head of Proserpine, with a Pegasus on the reverse. The upper one on the right is of exceeding bad sculpture, and imperfect in the impression, which is Bellerophon, mounted upon Pegasus, killing the Chimera, with the legend Quintus Cecilius Niger.

The Tail-Piece is an Istmian crown, in the center of which is a medallion of Bellerophon watering Pegasus, copied from an antique gem.





Fig. 1.

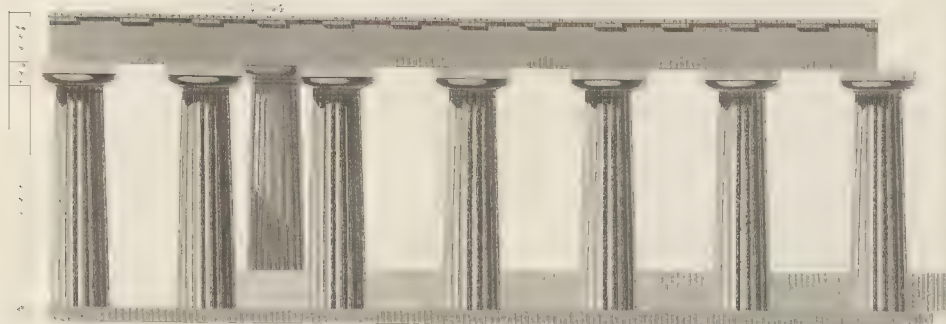


Fig. 2.



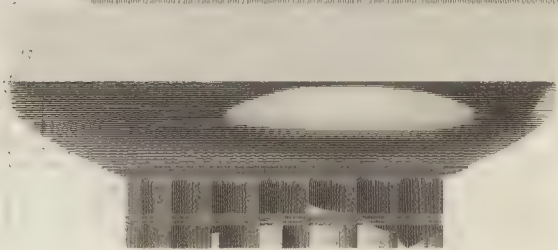
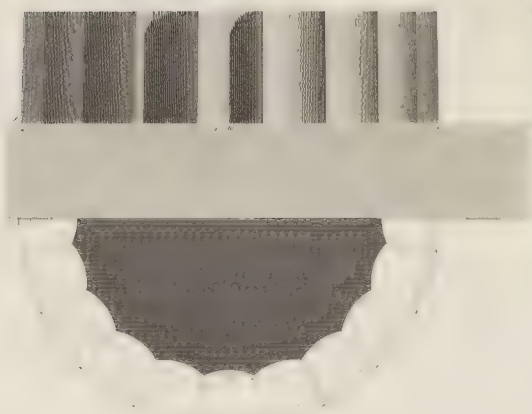
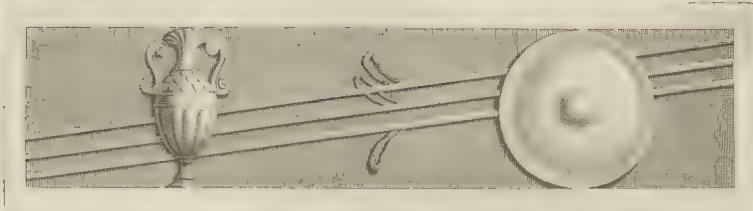


Fig 1





Mount St. Helens



C H A P T E R VII.

Of the Bridge over the Illyss, and the Stadium Panathenaicum.

THIS bridge is very much ruined (a), no part of the outer face remaining, except five or six stones at the springing of the arch, marked A. The arches are semicircular; the pier is about five-twelfths of the arch. The breadth of the bridge could not be measured to any certainty, but it must have been at least above seventy feet. The situation accounts for its extraordinary breadth, which is directly fronting the Stadium Panathenaicum, and over it passed those who attended the games. There are at present no remains of any ornamental architecture either about the bridge or stadium.

P L A T E I.

A view of the channel of the Illyss, and of the bridge, now partly ruined, but which formerly led to the Stadium Panathenaicum, and to the country of Agra. This channel is generally destitute of water, except in the rainy season, when it imbibes sufficient moisture to produce some herbage even in the dog-days, during which season the air is so heated as to raise the mercury in Fahrenheit's thermometer, though placed in the shade, to 96°, and sometimes to upwards of 99°. At this time the open country is then entirely parched up, and all appearance of verdure for several weeks utterly destroyed.

(a) It was destroyed as low as the bed of the river in 1785.

The figures and animals are, I believe, part of the same family and flock, introduced in the view of the arch of Hadrian; the female visitors are relations to the men, and assist them in gathering and conducting homeward the flock, which is lodged for the night under the same roof with the rest of the family, the number of wolves in this country rendering such precaution necessary. The music, with which these female visitors are entertained, is produced by a kind of flagelet and a guitar, played on with a bow, as if it were a violin. Through the middle arch of the bridge is seen at a distance the little Ionic temple, given in the second Chapter of Vol. I. On the right hand appear some of the columns of Hadrian. The channel of Hadrian lies between the two last-mentioned antiquities, and forms a kind of dell, in which the fountain Callirhoë gushes out from among some rocks. On the distant hill, formerly called the Museum, stands the monument of Philopappus. Over the two goats on the left hand is the Western extremity of the Stadium, now entirely despoiled of the surprising quantity of marble with which it was so magnificently adorned by Herodes Atticus.

P L A T E II.

Plan of the bridge, with the elevation of it next to the South West.

P L A T E III.

View of the Stadium Panathenaicum, taken as standing upon the elevated part of the circular end, which is next to the South, and looking down upon it. The ruins on each side in the foreground are the shapeless masses of rubble, despoiled of the marble with which the whole was once covered. The general lines, where the marble seats once were, are here distinguished along the side, though none now remain. On each extremity, next to the Ilyssus, the same sort of rubble-work remains, and may be perceived in this view; as also the piers of the bridge over the Ilyssus, which, though pulled down too low to be perceived from this situation when this view was drawn (a), were the only means by which the river could be indicated, as it does not rise high enough in its bed to be seen at any time from hence, though the bridge certainly would have been, had it existed. Over the hill, on the right, is the top of mount Anchesmus. On the left is seen a part of the modern wall of the city; and, in the middle of the view, is the plain of Athens, North of the city, with the hills called Corydallus, anciently, but now Daphne, in the distance.

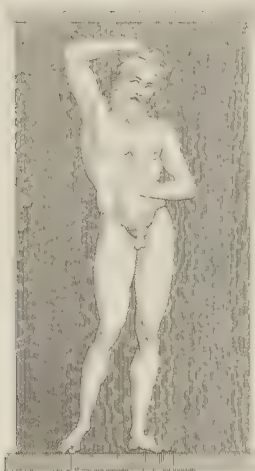
The Head-Piece to this chapter is a fragment in the wall of a small old church on the left hand going from the Temple of Theseus to the Poikile, nearly opposite to the Gymnasium. The three spears, with thongs or loops, seem to deserve our notice, as it, in some degree, explains the manner in

(a) In 1785, and is here inserted as an addition, Mr. Stuart not having drawn any view of it, nor any other plan than what is in the map of the city.

which

which the ancient horsemen, by the aid of their spears, vaulted on to their horses backs, as related by Xenophon.

The Tail-Piece is copied from a basso relievo, representing an athlete, preparing to encounter his antagonist, and is anointing himself. I could not discover any inscription on it, and thought it strange to find his hair and beard unshorn.







111

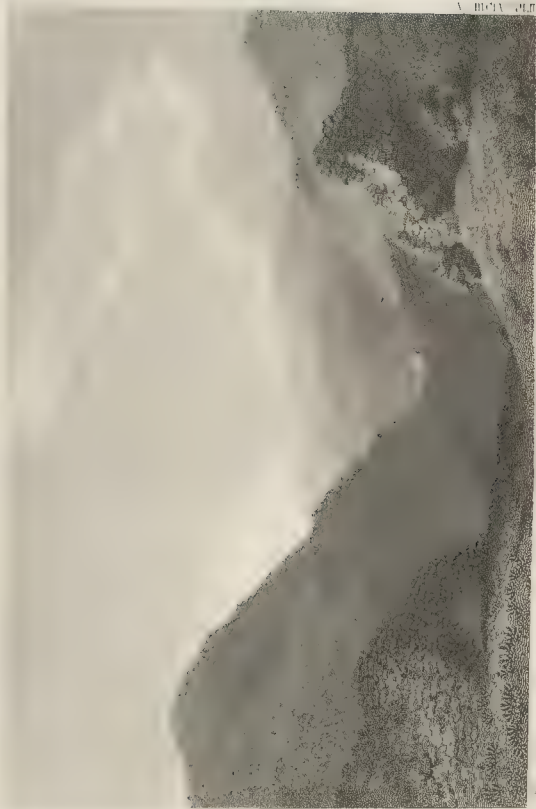


112



113







C H A P T E R VIII.

Of the Odeum of Regilla.

THIS ruin is too respectable, on account of its extent, to be passed over unnoticed; but it is so far demolished, that nothing more than the general form of its plan can possibly be ascertained; the present Athenians call it the Areopagus, and Spon has adopted this opinion, but Wheeler has some doubts whether it is really the ruin of that famous tribunal, or the Odeum. Dr. Chandler (a) has supposed it to have been the Pnyx. To this opinion I can have little objection, except that I do not see how the account which Plotarch has given of this place, in his life of Themistocles, can be here verified, that is, how the Suggestum, or pulpit, could be said to look towards the sea, until it was by the thirty tyrants turned so that it looked towards the country; or how Justice, when seated on that part of the hill Areopagus which faced the ruin, should have seen Pan coming towards her from his grotto under the Acropolis, since her back would have been turned to him. I, however, think it is the Odeum built by Atticus Herodes in honour of his wife Regilla. It appears to me that Pausanias (b) speaks of it, where, describing the buildings of Patras, he says, "on one side of the Forum is the Odeum, where is an Apollo worthy of observation, &c." and continues to observe, "this is the noblest and most adorned of any Odeum in Greece, except that of Athens, which, for size, and in every respect, excels, built by an Athenian named Herodes. In my treatise of Attica I omitted the description of this theatre, because I had finished writing before the building was completed."

This Odeum appears to me to be distinct from that built by Pericles. No hint is given in any ancient author, who has mentioned the Odeum of Pericles, that it was repaired by Herodes, but, on the contrary, he is said to have built his Odeum in honour of Regilla; not to have repaired an old one. Indeed that theatre having been repaired by Ariobarzanes, King of Cappadocia, about the time of Augustus, would render another repair in the time of Trajan or Hadrian rather improbable.

(a) See Chandler's Travels in Greece.

(b) In his Achaia.

P L A T E I.

This Plate contains, Fig. I. the plan of the remains of the theatre, which are scarcely more than the rock on which it stood; the front which looks towards the city is raised by a sort of irregular rustic wall, and the back line, in an obtuse angle, is formed by the natural rock, which is a dark-coloured hard stone, being cut down to the level. Almost the whole of the present remains are cut in the rock. A are some steps which lead from the theatre to the level above it. B is a rock cut in the manner of a wall.

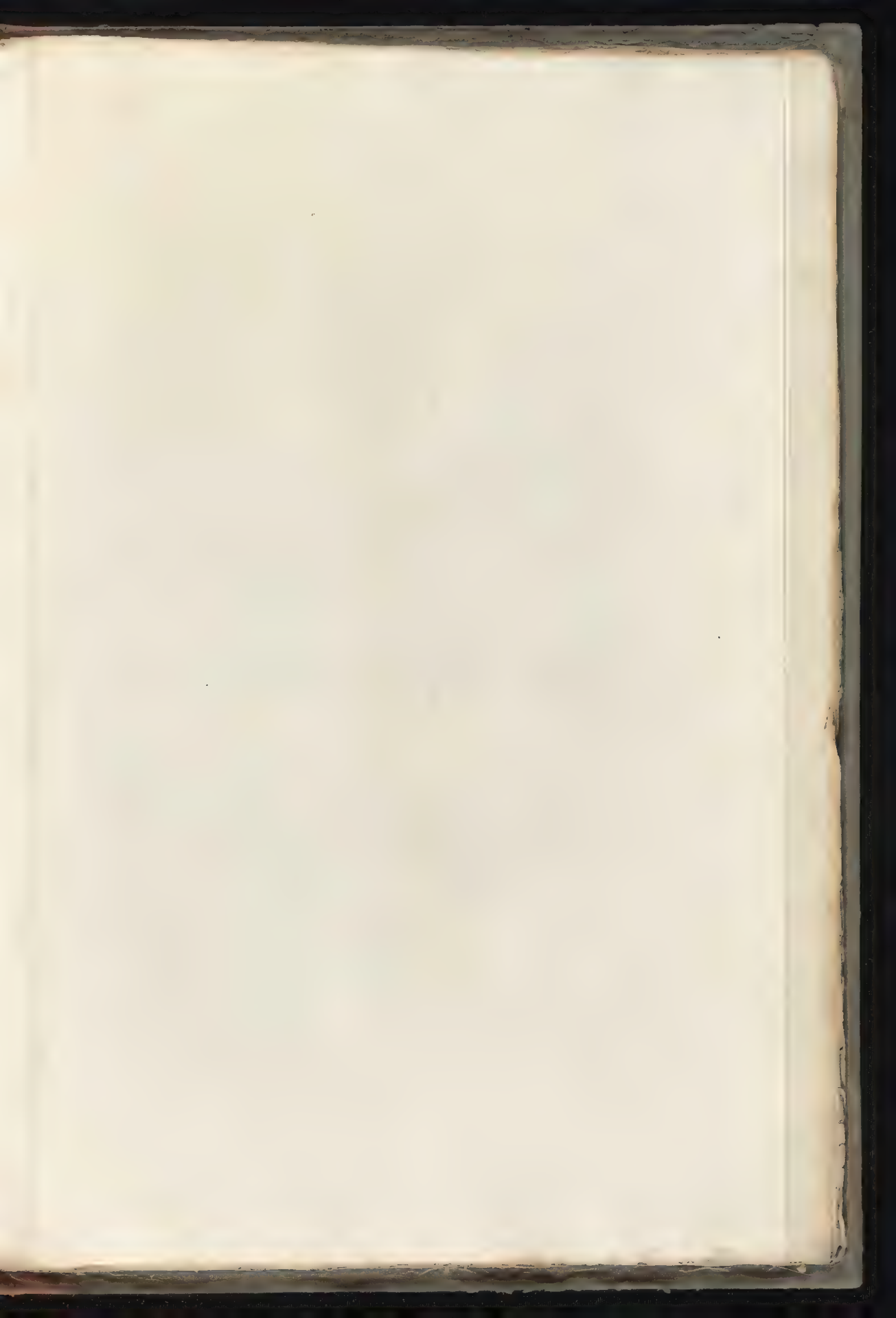
Fig. 2. The pulpitum, drawn by a larger scale.

Fig. 3. Profile of the pulpitum.

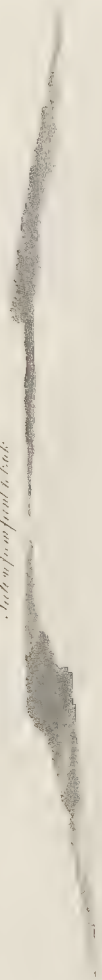
The Head-Piece to this chapter is part of the capital of a pilaster.

The Tail-Piece is an ornament found in the convent of Daphne.





Side view of the ship



Front view of the ship



Fig. 1

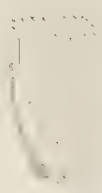
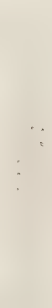
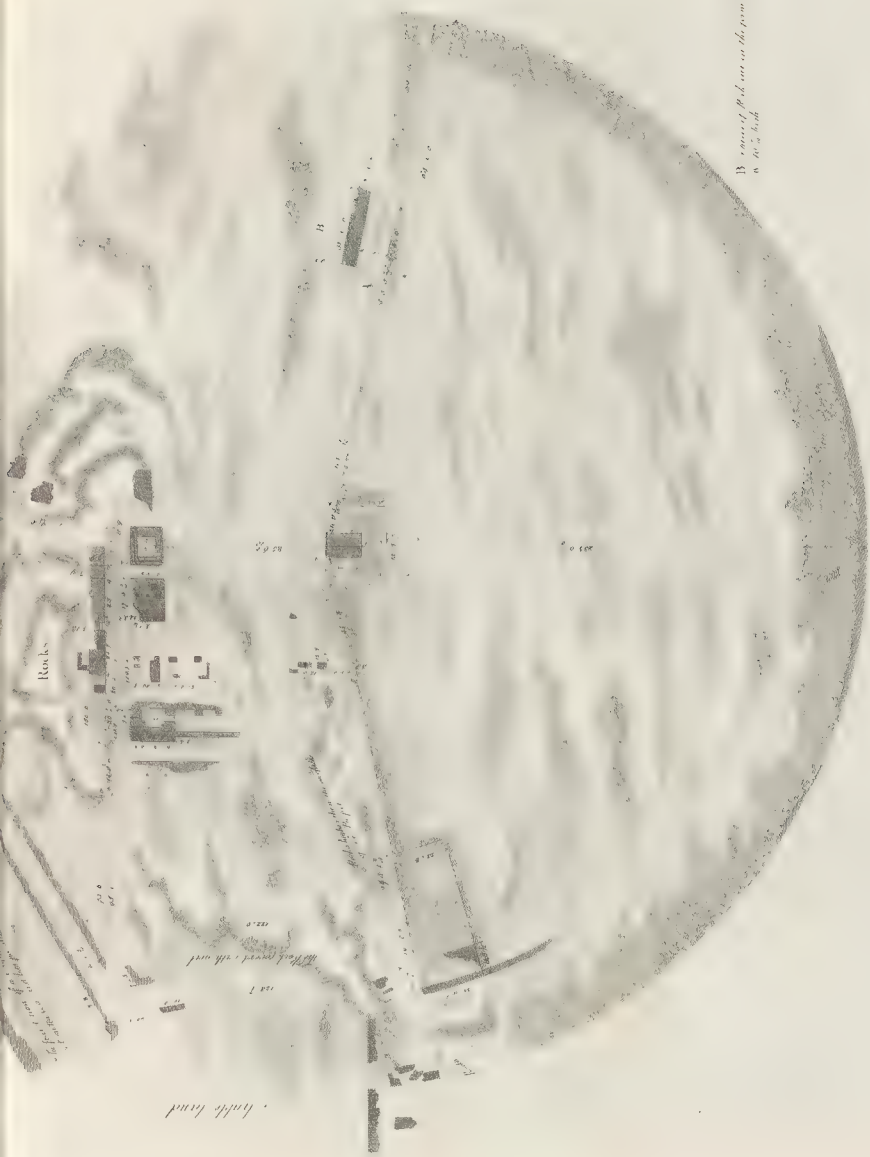


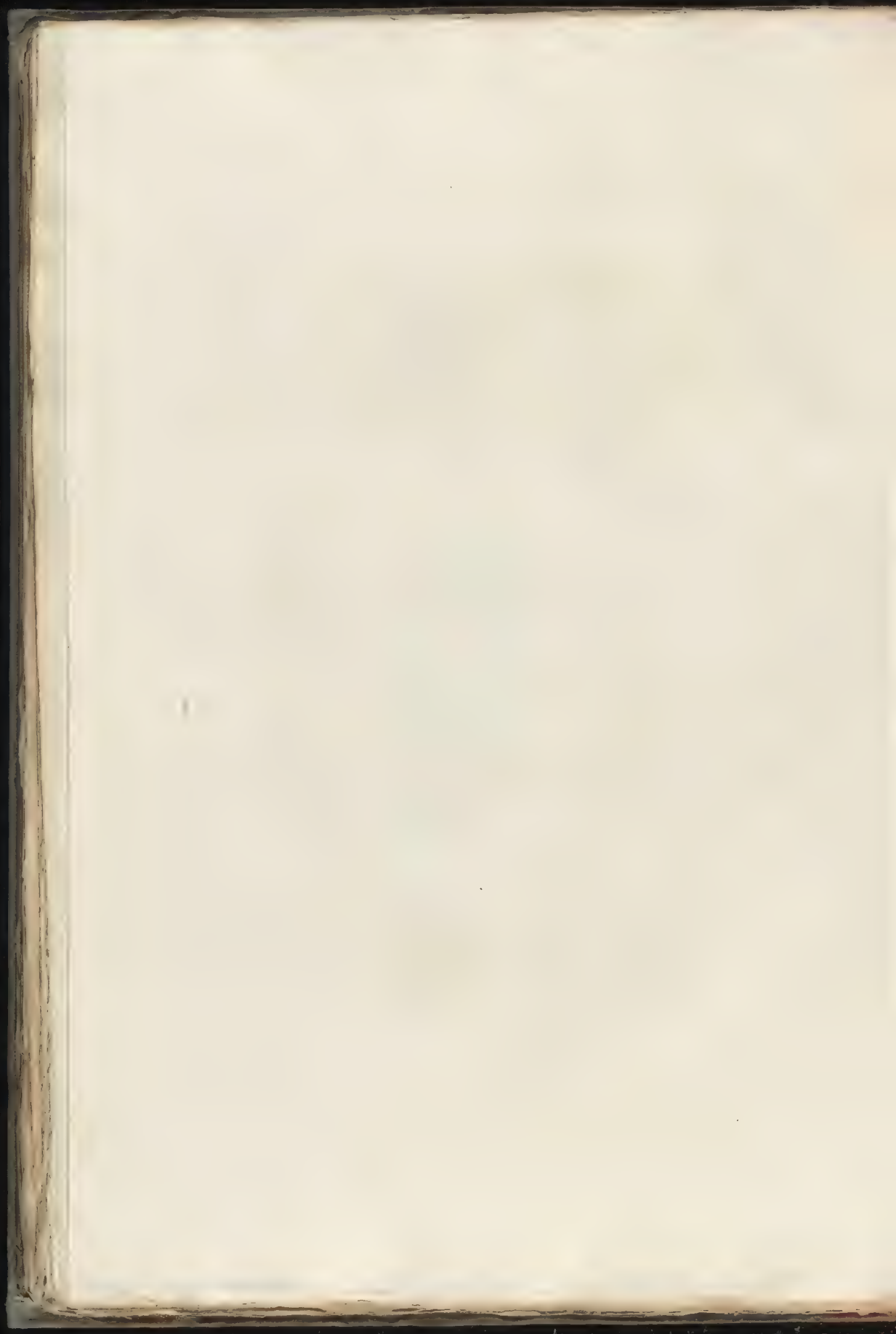
Fig. 2





By means of the cars in the pen you see
on the left

Red 1





C H A P T E R IX.

Of a Ruin at Salonicha, called the Incantada.

WE shall now take our leave of Athens, where the turbulencies which arose on the death of Bekir, the chief of the black eunuchs, occasioned some obstruction to our pursuits; and the insolent rapacity of the Greek, who was our consul there, rendered it necessary for us to procure better protection, or at least a renewal of that with which Sir James Porter had furnished us. To solicit this, I set out for Constantinople; but an untoward circumstance obliged me to stop by the way, and retire to Thessalonica, where it was my good fortune to find Mr. Paradise, our consul, who received me with the most cordial hospitality; I shall always remember, with pleasure and gratitude, the many kind offices for which I am indebted to him.

Hence it became unsafe to proceed farther, on account of the plague, which had broken out in several places through which I must have passed had I continued my journey. Mr. Revet, whom I had left at Athens, joined me at Thessalonica; and, soon after his arrival, the plague manifested itself. The contagion spread with dreadful rapidity, and raged for some time with unremitted violence, inasmuch that, in the space of a few months, near 30,000 people are said to have perished. These circumstances put an effectual stop to my intended expedition to Constantinople.

Fresh obstacles arising, we thought it prudent to relinquish all farther pursuits, and return home with what we had already obtained: we therefore agreed to go to Smyrna, where we had some friends, and where we should probably find an early opportunity of procuring a safe and speedy passage to England.

We had visited such objects of curiosity as our enquiries could discover at Thessalonica before we left it; but, although it is a large and populous city, said at that time to contain 100,000 inhabitants, we found the remains of only one building, the description of which we could flatter ourselves would interest the lovers of ancient art.

This is situated in the Jews quarter; five Corinthian columns on their pedestals support an entablature, over which is an Attic adorned with figures in alto relievo; on the side next the street are a Victory, a Medea, perhaps, or a Helen, with a diadem and scepter, a Telephus, and a Ganymede; and, next the court-yard of the Jews-house, a Bacchante dancing and playing on the flute, a Bacchus, a Bacchante crowned with vine leaves, and a Leda. It seems difficult, if not impossible, to ascertain the species of

building of which this ruin once made a part; for, though the figures I have specified would seem to be proper decorations for a theatre, no traces were discovered that might confirm the opinion these figures suggested; nor does the vulgar tradition of the place afford any light, that may assist our enquiries. I will, however, relate the account they give, just as I received it, since it will give the reader some idea of the present Greeks, shew their propensity for the marvellous, and the facility with which, from a few given circumstances, they can make out a wonderful story.

This building they call *Goetria the Incantada*, and affirm it to have been the work of magic art. On being asked when, and on what occasion, this extraordinary fact was performed, they answered, the fact was undoubted; every body knew that their great King Alexander conquered Persia: when he was preparing to invade that empire, he solicited the assistance of a King of Thrace, who accordingly united his forces to those of his Macedonian neighbour, attending in person, with his family, at the court of Alexander, where they were royally entertained, and lodged in a sumptuous palace near his own, communicating with it by means of a magnificent gallery, of which these columns are the remains. The Thracian Queen, a lady of transcendent beauty, accompanied her husband on this visit. Alexander, young, and unaccustomed to controul his passions, ardent in the pursuits of love as of glory, dazzled with such excess of charms, determined to violate the rights of hospitality, and seduce the Queen of Thrace. He contrived, by means of this gallery, to pay her frequent visits, though not so privily as to escape the notice of her husband, who, having verified his suspicions, resolved to take a dreadful revenge on the deluder. He had in his train a skilful necromancer from Pontus, who, discovering by his art the instant that Alexander was to pass to the Queen's apartment, scattered his spells and charms throughout this gallery; they were of such marvellous power, that whoever should, at a certain hour, attempt to pass, would inevitably be converted into stone. Aristotle, a conjurer attached to Alexander, and of skill greatly superior to the man of Pontus, discovered his danger time enough to prevent it: by his advice and entreaties, Alexander was prevailed on to forbear for once his appointed visit. The impatient Queen, tired with expectation, sent one of her confidential servants to see if her lover was coming, and she herself soon followed. At this instant, the King, supposing the magic had worked all its effect, issued forth, attended by his conjurer, to feast his eyes with a sight of the revenge he had taken; when, strange to relate, both companies, those with the King, as well as those with the Queen, were instantly changed to stone, and remain to this hour a monument of vengeance on a jealous husband and an unfaithful wife.

Several churches are to be seen in Thessalonica, which were built by the Constantinopolitan Emperors, now converted into Moscheas by the Turks. These churches, and a triumphal arch still remaining, are said to have been erected in honour of Theodosius, A. D. 390, and prove, that the decay of empire and of arts kept a pretty equal pace with each other.

P L A T E I.

A view of the *Incantada*, taken in the court-yard of a Jew merchant, on whose premises it stands. The figures represent an interview between Consul Paradise and the Jew. The Consul had, with great good-nature, insisted on attending us to the Jew's house, the more effectually and more readily to obtain permission for us to measure and design whatever we might find there worthy our notice; and, as the columns were buried to a considerable depth, to dig where we thought proper. The Jew received us at the door of his court-yard; he was attended by a boy with coffee, which, with great respect, he immediately offered to the Consul; his wife, from a kind of gallery, gently reprehended her husband for a breach of decorum, by offering his coffee before he had desired the Consul to sit down; two young women, her daughters, were with her; their curiosity had prompted them to venture thus far, to take a view of their father's visitors. An old woman, who was spinning, approached us with a greater appearance of confidence. The figures, which are seen at a little distance, are Mr. Revett and myself, with my excellent friend young Mr. Paradise, then about 10 years old, attended by a Greek, who was Dragoman to the Consul.

P L A T E

P L A T E II.

The plan, elevation, and section, of the Incantada.

P L A T E III.

The capital and entablature.

P L A T E IV.

Pedestal, base, and plan reversed of the capital.

P L A T E V.

Moulding of the Attic, and two Macedonian medals of the same device; one barbarous, the other elegant work.

P L A T E VI.

A figure representing Victory.

P L A T E VII.

A royal lady; perhaps Helen, the subject of a tragedy of Euripides.

P L A T E VIII.

Telephus. Euripides has written a tragedy with this title, of which only a fragment remains.

P L A T E IX.

Ganymedes. See the Trojans of Euripides.

P L A T E X.

Leda.

P L A T E XI.

Bacchante with a Thyrfus.

P L A T E XII.

Bacchus with a Tiger. See the Bacchæ of Euripides.

P L A T E XIII.

A Bacchante dancing and playing on a flute.

The head-piece of this chapter may serve to confirm what has been suggested in the description of Plate V. concerning the medals of Macedon; the first medal being a most uncouth attempt to express the head of Jupiter, and the horseman; both of which we see executed with superior art and elegance in the second. This will surprize no one who has seen the more ancient Tetradrachms, the workmanship of which do not surpass that of these barbarous Macedonian coins, introduced here only to combat an opinion that calls them barbarous Celtic.

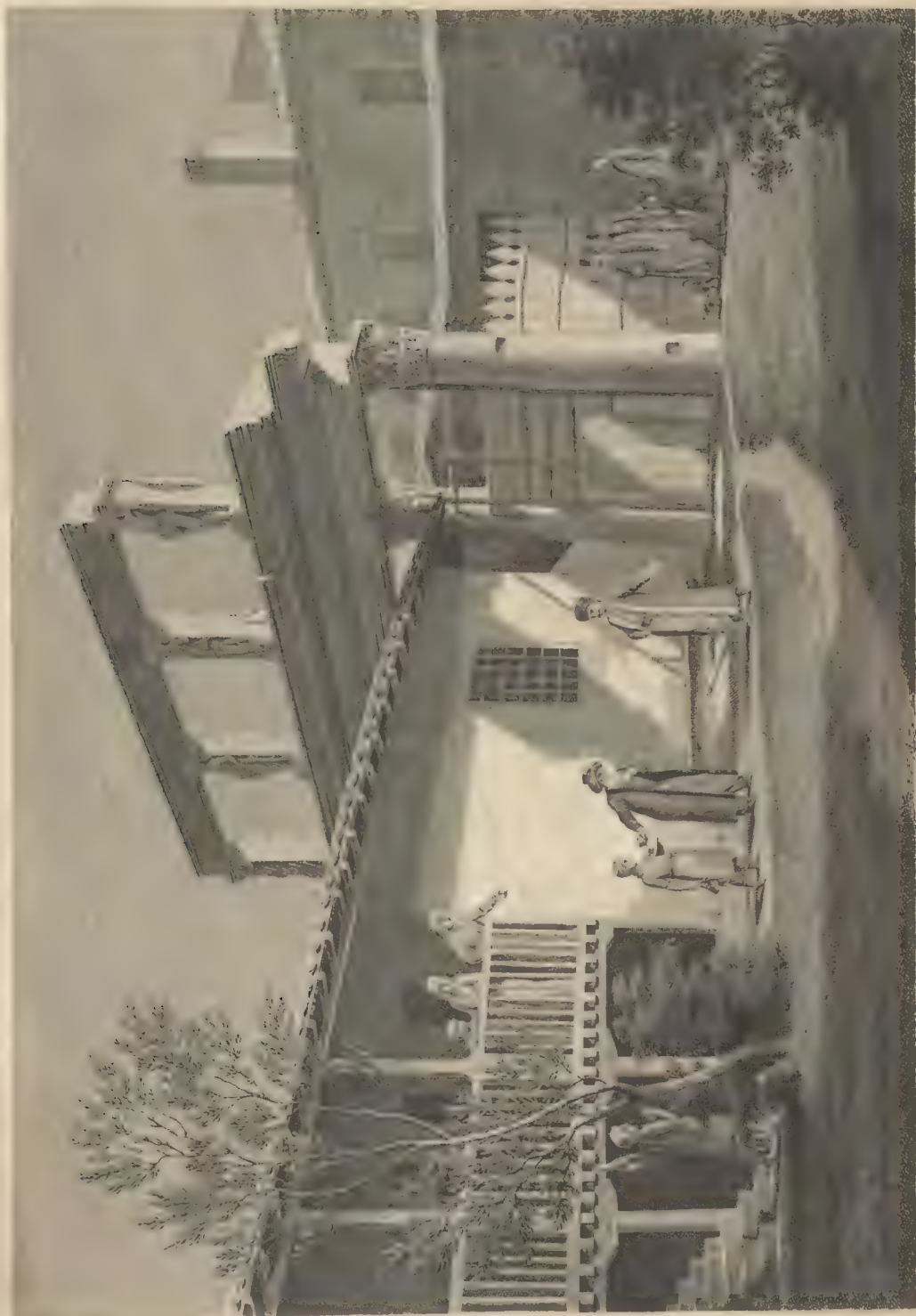
The use of them is obvious, as they mark the first reign they were struck, they may be considered as faithful copies of the state of the arts in each reign. re exactly than the Athenian; for, as usually the name, of the King in whose reign they were struck, they may be considered as faithful copies of the state of the arts in each reign.

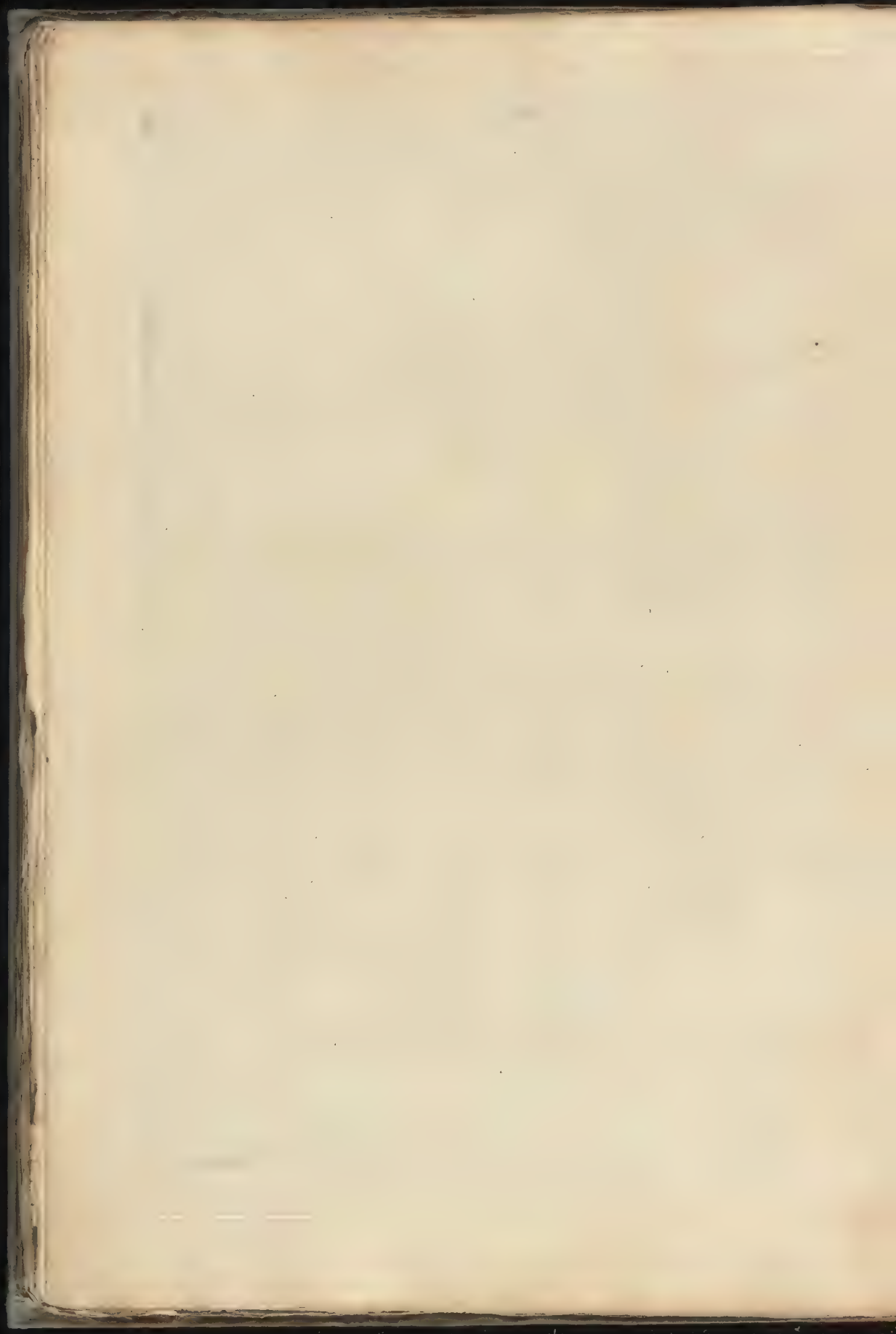
The tail-piece is a basso relievo in the school near the Megalia Panagia; elegantly wrought, but very ill preserved.

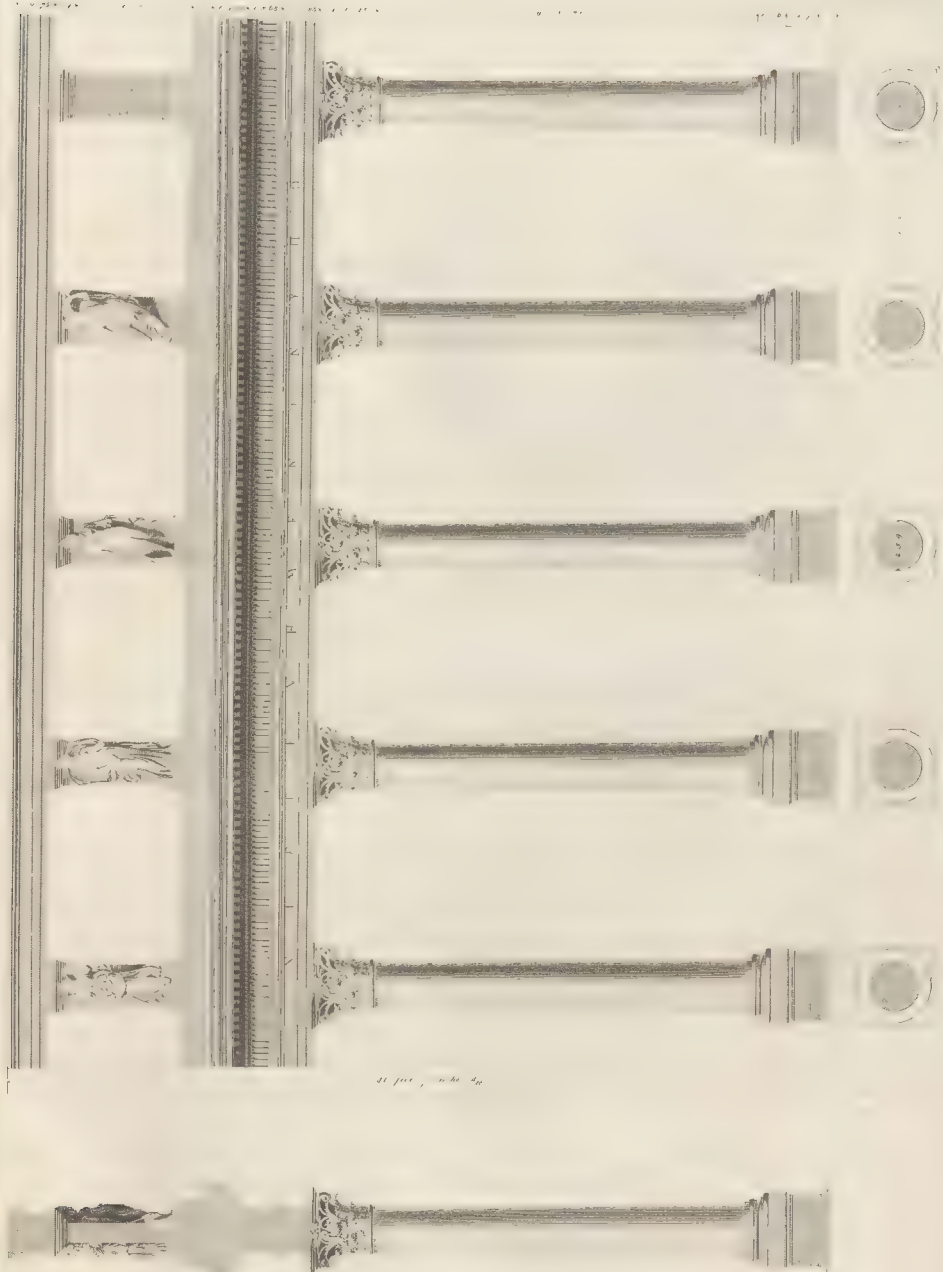
ΡΟΜΑΙΩΝ ΕΠΙΣΤΑΤΗΣ ΟΜΟΝΟΜΙΑΣ Η ΔΕ
ΑΝΝΑΣ ΕΚΤΑΙΙΑΣ ΒΛΑΣ ΤΩΝ ΤΑΠΑΙ
ΝΕΓΟΝΔΕΙΜΙΔΕΑΡΙΣ ΤΟΚΑΡ Η ΠΕΡΑ
ΕΥΣ ΠΑΙΣ ΔΕ ΜΕΛΩΝΟΣ



CHAPTER



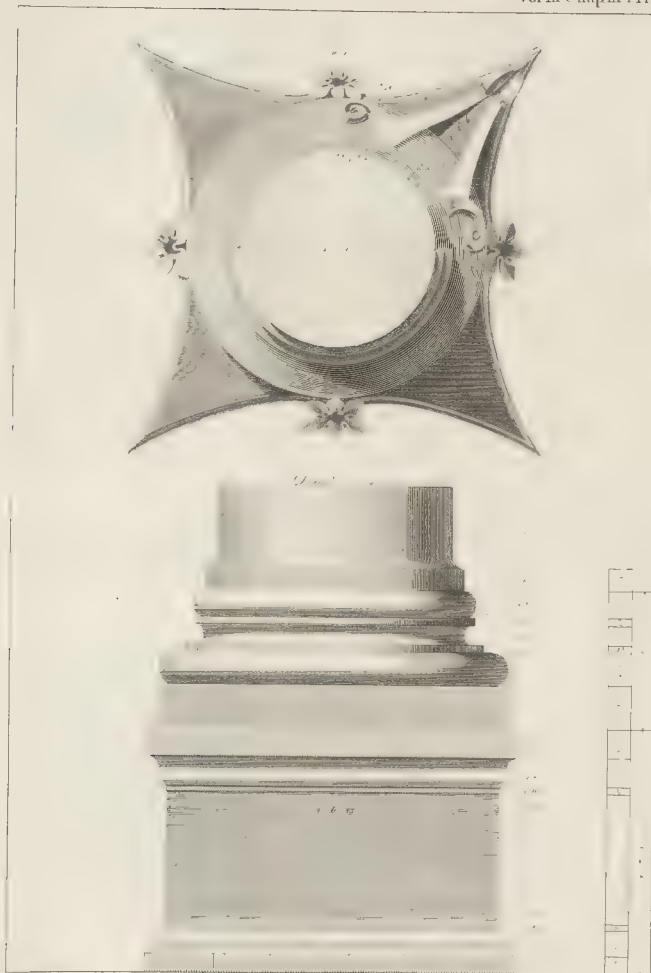


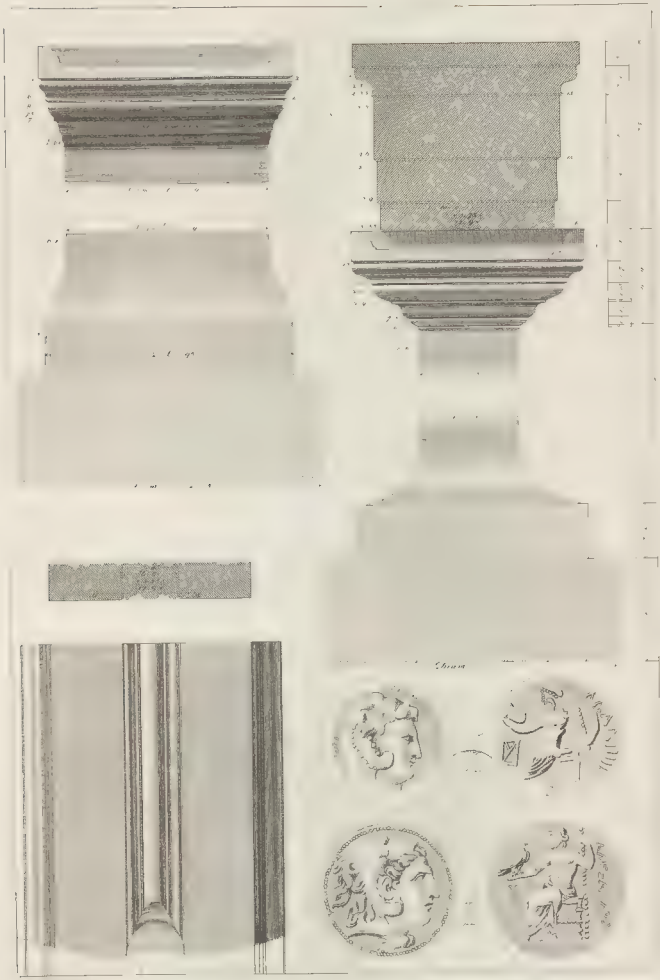


Pl. II. Vol. III. Chap. IX.

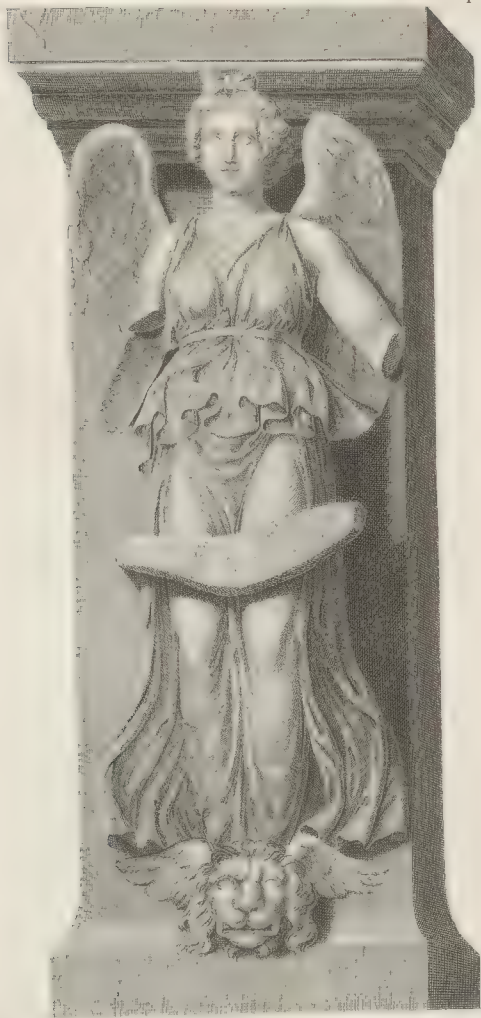
Pl. II. Vol. III. Chap. IX.







Pl. III. Chap. IX. PIV



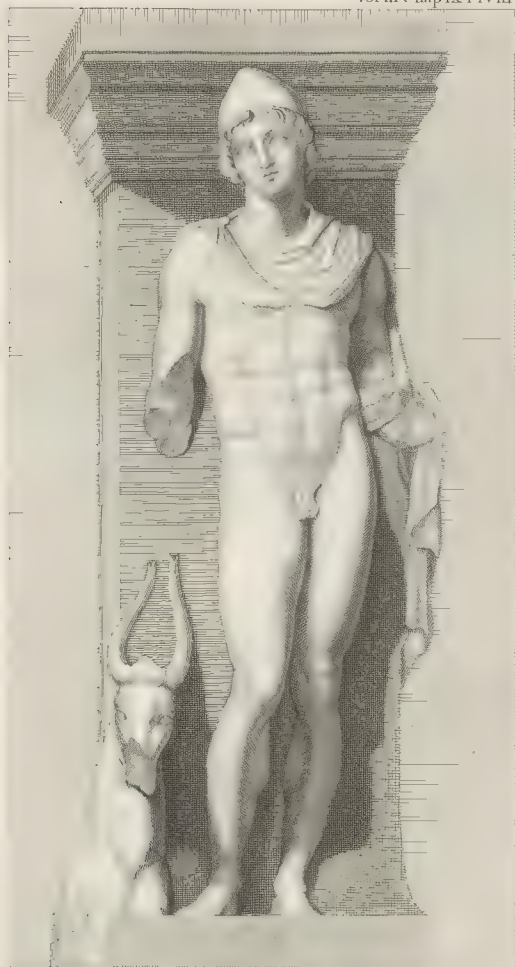
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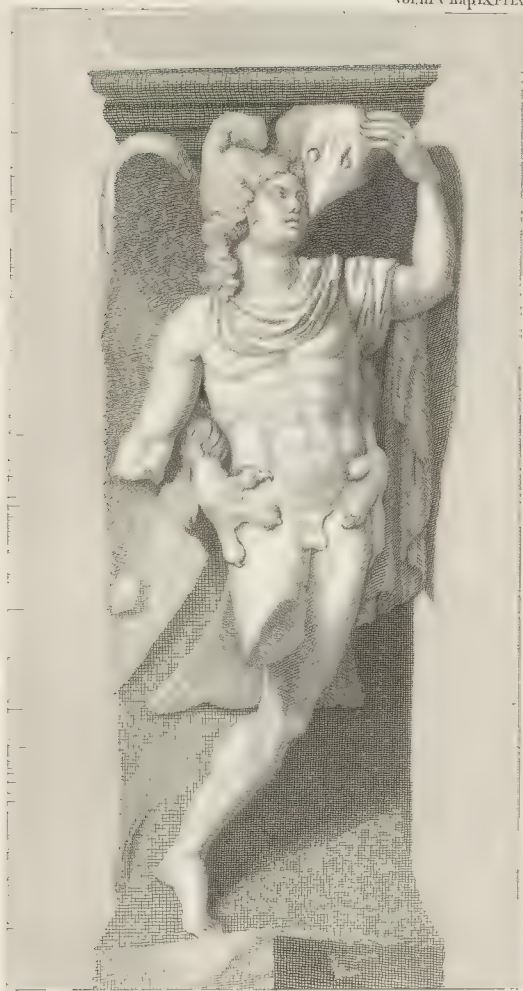
Publ. en 1800 par J. B. 1800



Liberty

Justice





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T. Goussier del.

Pl. 46. 18e del. musée d'april 1791



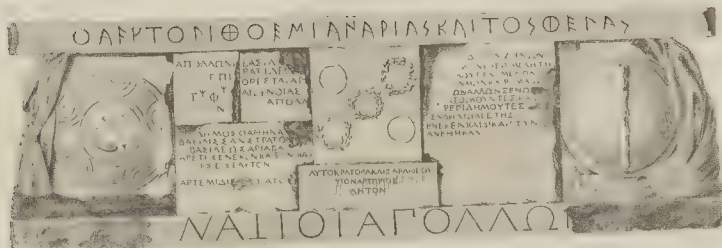
Fig. 1. The Goddess of Virtue



Pl. III. Chap. IX. Pl. XII.



La Muse de la



CHAPTER X.

Of the Island of Delos.

THE Island of Delos has been so well described by Wheler and Spon, Tournefort, and others, that few particulars remain unnoticed by them; and many things they saw are now destroyed. What seemed chiefly to deserve our notice, were the Temple of Apollo, and the Portico of Philip, King of Macedon, than which last I have not any where seen a more elegant Doric example, nor any more fitted for the use of profane or private edifices.

This island, once so celebrated, the resort of multitudes, the seat of religion, religious ceremonies, and pompous processions, is now an uninhabited desert, every where strewn with ruins, so various, and so well wrought, as to evince its once populous and flourishing condition. The only animals we saw here, beside rabbits and snakes, were a few sheep brought occasionally from Mycone, a neighbouring island, to crop the scanty herbage which the ruins will permit to grow. Travellers, who have visited this place, have been distressed for water; I have, therefore, given a map of the island, in which, among other particulars, the situation of an excellent well is marked. The number of curious marbles here is continually diminishing (*a*), on account of a custom, the Turks have, of placing, at the heads of the graves of their deceased friends, a marble column; and the miserable sculptors of that nation come here every year, and work up the fragments for that purpose, carving the figure of a turban on the top of the monumental stone. Other pieces they carry off for lintels and window cills; so that, in a few years, it may be as naked as when it first made its appearance above the surface of the sea. The description and map of this island, given by Mons. Tournefort, are both very exact (*b*): it was our misfortune not to have his book with us, or to have read it, before our return to England. Here are two examples of the Doric order, both excellent in their kind; one of which belongs to, what I imagine to have been, the

(*a*) In the year 1785, there were no remains but one single slat of marble, broken into pieces, with heaps of ruins of buildings, but not even a flane of any regular form, or any ornamental fragments. The antiquities, described in this chapter, are said to have been taken away by a Russian fleet, in the last war against the Turks.

(*b*) Mr. Revelley, who had Tournefort's voyage, found his descriptions in general very true: but, a great part of the antiquities being either carried away, destroyed, or burnt into lime, the islands are now left interesting, have both fewer inhabitants and are less cultivated, some of them without any inhabitants at all, and entirely bare, as is the case in this island.

Temple of Apollo; the other to the portico of Philip (c); the latter, on account of the lightness of its proportions differs from all the other examples we have given, and is more suitable for common use. We found it impossible to make out the extent or plans of either of the above buildings. We have, therefore, given only designs of the fragments now remaining.

P L A T E I.

The plan and elevation of two Doric columns of the Temple of Apollo at Delos; the shafts are fluted at their upper and lower extremities, but the intermediate part is plain. It is possible, that on solemn occasions the plain part was covered with tapestry. We could not form any opinion on the dimensions of this Temple.

P L A T E II.

Shaft, capital, and entablature, of the columns.

P L A T E III.

Plan and elevation of the portico of Philip King of Macedon. The extent of it we could not determine.

P L A T E IV.

The shaft, capital, and entablature, of the columns. The inscription is given by Tournefort, who visited Delos in the year 1770.

The head-piece to this chapter exhibits several fragments and inscriptions, which I know not where to introduce with more propriety. Those at the top and bottom are opposite sides of the same stone, which is nineteen feet long. The inscription is entire, and says, that the pedestal and statue are of the same piece of marble; but it seems to be a slab, sawed out of a much larger block. The inscription at the bottom expresses, that it is a gift of the Naxians to Apollo; and the characters are of a later age.

The two extreme pieces of sculpture, which are two feet six inches square each, are remaining parts of a trophy erected near the portico of Philip, which have suffered much from violence. One probably is a Macedonian shield, and possibly has had a head of Perseus upon it.

The other shield is probably Theban.

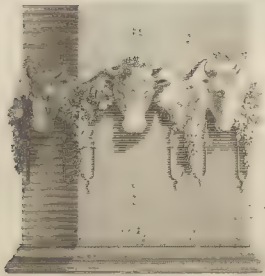
(c) The following conjecture of Mr. Stuart, written in a sketch-book, is here inserted. It appears, however, uncertain, whether he intended it should be published or not, viz.

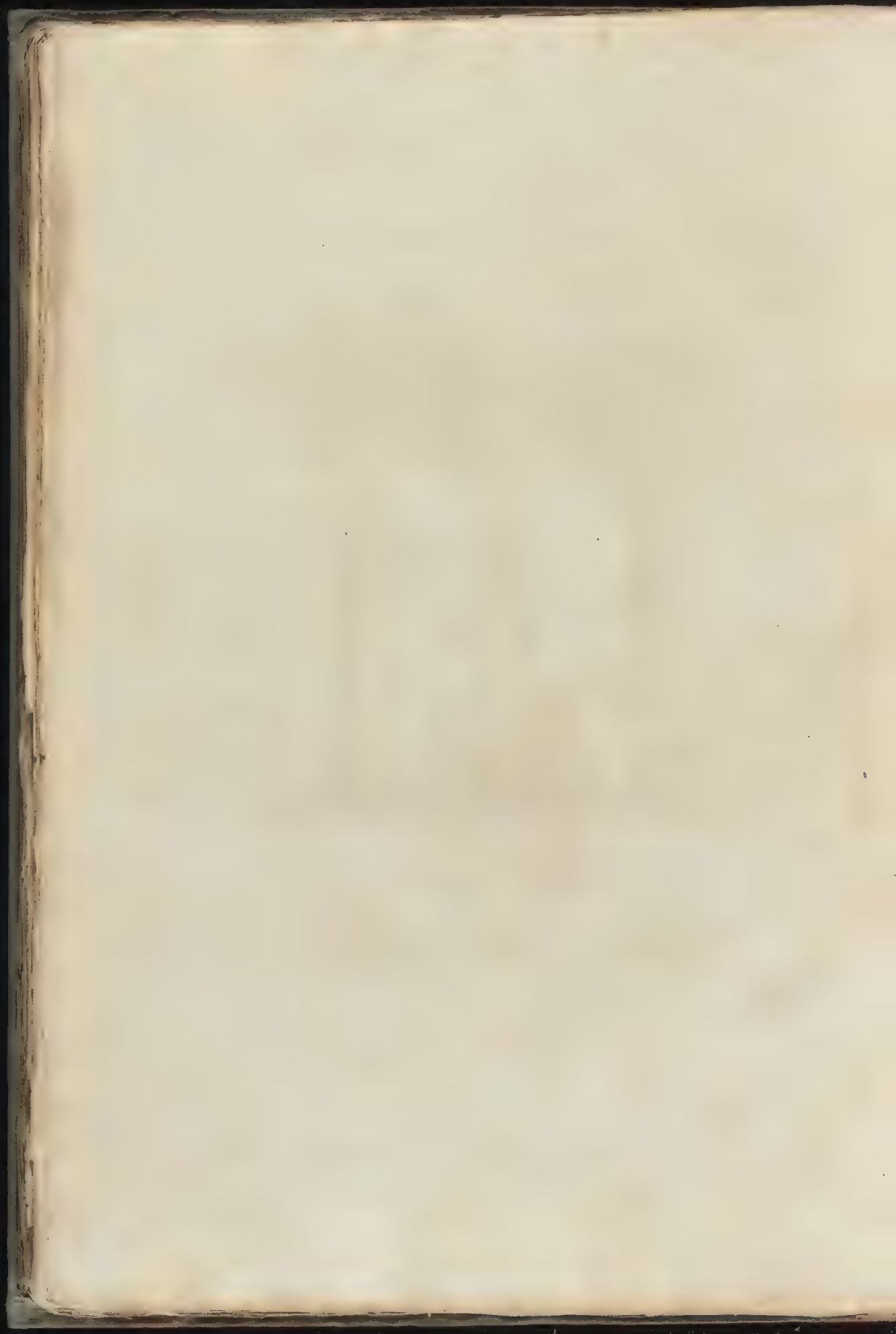
"Is it not probable, that this portico was erected by Philip, after the sacred war; and that these ruined trophies are of himself, and his allies the Boeotians?"

On the center block are certain crowns, three of which were of gold, won by somebody, whose name we could not trace upon the stone. The block on which it stands is an invocation to Diana, in behalf of Augustus, by Artorius, his physician.

The other inscriptions have singularities in them deserving our attention.

The tail-piece is a beautiful antique altar found at Mycone, to which island it was brought from Delos.







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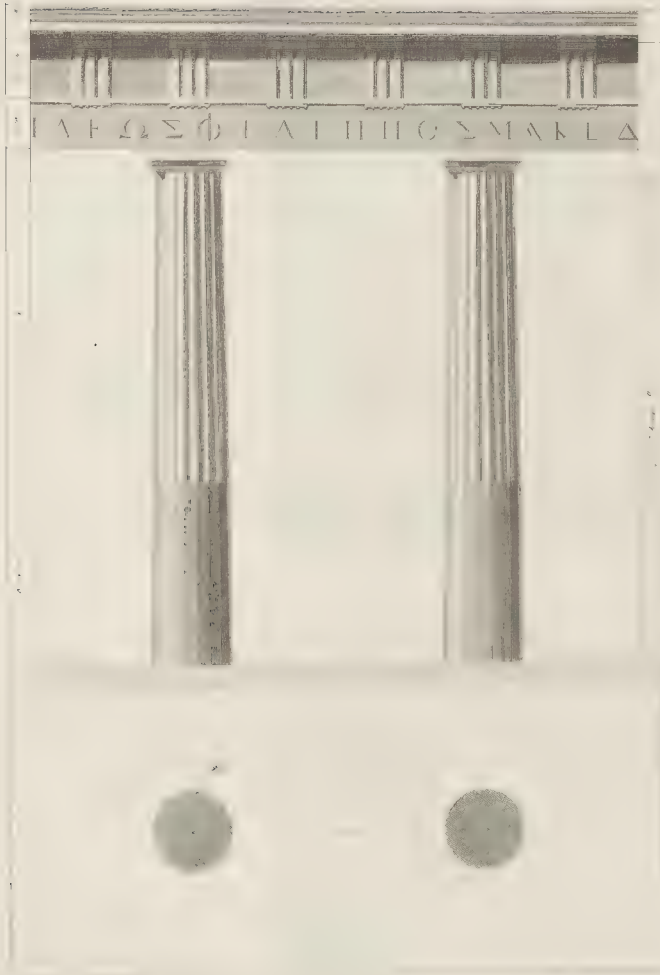
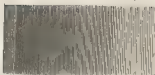


Fig. 1. Temple of Minerva at Paestum.



in front of the
Hall of the Temple of the

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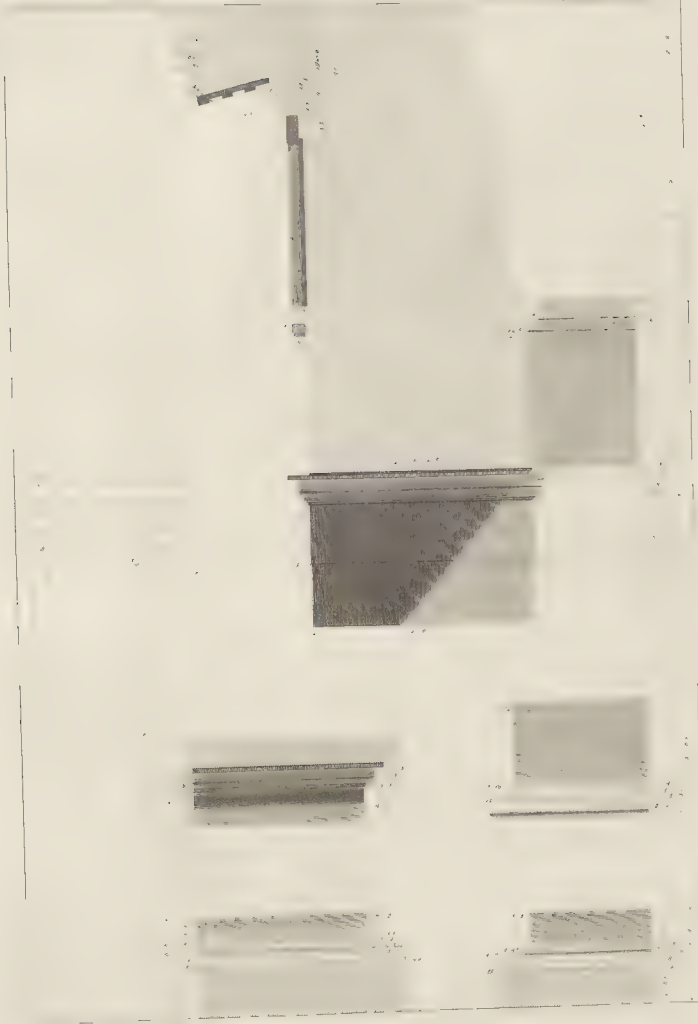
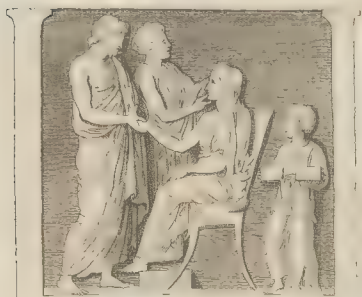


Fig. 1. The Capital of the Column



ΑΙΞΤΕ	ΠΕΡΙΚΡΑΤΕΙΑ
ΝΙΚΟΛΗΜΟΥ	ΚΑΛΛΙΦΟΝ ΤΟΣ
ΑΙΓΙΔΙΕΩΣ	ΤΑΡΓΗΤΤΙΟΥ
	ΟΥΓΑΤΗΡ



CHAPTER XI.

Of an Ionic Colonnade near the Lantern of Demosthenes.

NEAR the lantern of Demosthenes are the remains of an Ionic colonnade, now part of an oil-mill; they consist of three columns erect, of which two, with their architrave, are in their original situation.

The workmanship is very rude and unfinished, from which circumstances they were, probably, never intended to be much exposed to sight. The columns are of a greyish marble, and the shafts each of one piece. The bases have no plinths, and the intercolumniation is three diameters and half. We observed in the capitals, some remarkable singularities. Though it is not possible to discover what this building was, it is undoubtedly a part of a considerable edifice.

PLATE I.

Fig. 1. Elevation of the Columns.

Fig. 2. Plan of ditto.

Fig. 3. Plan of the capital.

Fig. 4. Flank of the capital.

Fig. 5. Section through the front of ditto.

Fig. 6. Section through the flank of ditto.

Fig. 7. The spiral line of the volute, by a larger scale.

Fig. 8. The section of the volute and abacus, which, by a mistake, has been put upside down.

Fig. 9. Eye of the volute.

P L A T E II.

Fig. 1. The base, capital, architrave, and frieze:

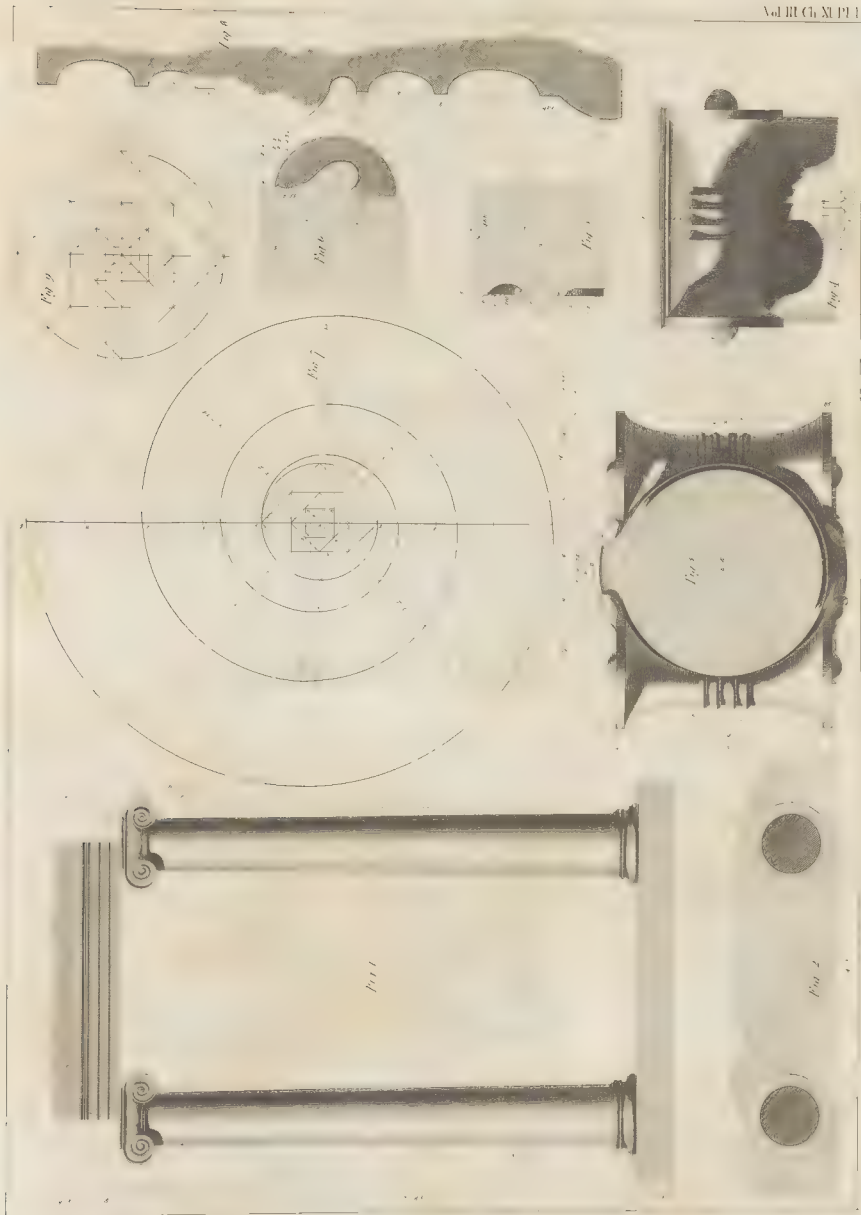
Fig. 2. Profile of the internal face of the architrave.

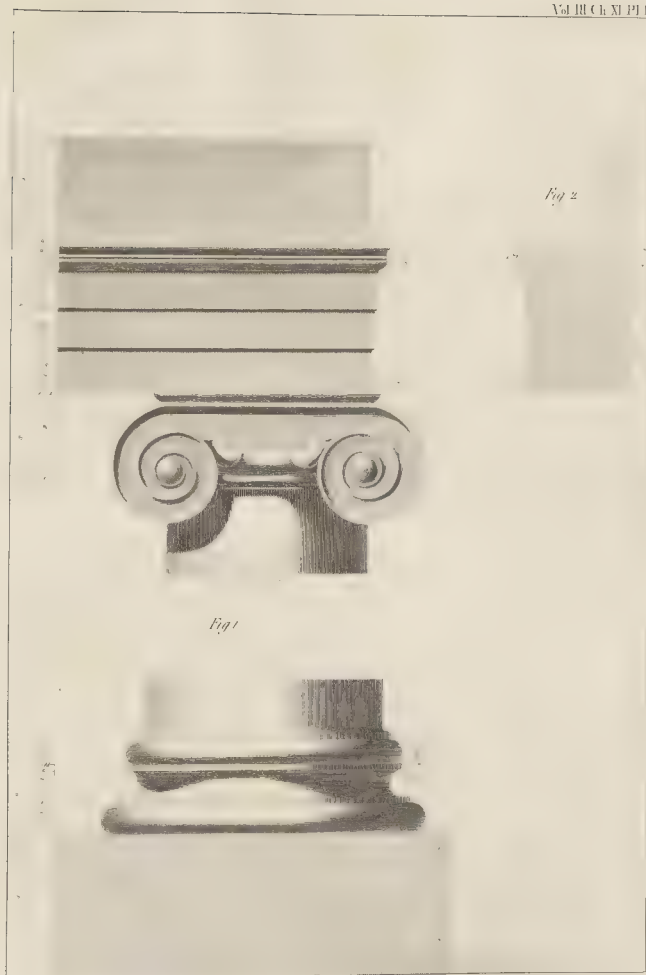
The Head-Piece is a basso relievo, of very ordinary workmanship, in the wall of the school, near Megalia Panagia, at Athens.

The Tail-Piece is a basso relievo, of very masterly style, but slightly finished, over the door of a church near Maroufi.



Γ. Θ. Ο. Δ. Ι. Κ. Η.





C H A P T E R XII.

Of some Antiquities, which, from their ruined State, are more inconsiderable.

BESIDES the ruins already described in this volume, several less considerable remains are to be seen in different parts of Athens.

Of these the Gymnasium of Ptolemy occupies by much the largest space; detached fragments of its ruined walls remain in that part of the city near the Basar, and are there intermixed with a number of habitations, many of them the residence of Turkish families, amongst whom an extreme regard for the honour of their women renders access difficult, and a diligent research impracticable.

This was, however, less to be regretted, since, from the fullest information we could, after the strictest enquiry, obtain, we were assured, that not any fragment of sculpture or architectural ornament was to be found there. I have, therefore, contented myself with marking its situation in the map of Athens in this volume, and therein expressing the form of its outward walls.

There is likewise a building near the Tower of the Winds, that attracted our notice: it is of undoubted antiquity, and not void of elegance; but, as it was inhabited by a Turkish lady, a widow, respected for her exemplary life, her austere manners, and extensive bounty, we did not press with unbecoming solicitation for admission into her house; for, had she complied, it would have been esteemed a high breach of Turkish decorum; this, together with her most religious detestation of all who were not true believers, effectually excluded us, and disappointed our curiosity. We, however, measured and made drawings of the external face next to the street, but have not been able to form so much as a guess at its original name or destination; but the fragment of an inscription on its frieze proves it to have been a public edifice, and its form shews that it was not a temple.

It faces the East, and lies due South of the Temple of the Winds.

The whole is contained in one plate.

Fig. 3. Elevation of the part remaining, which shews that there were not fewer than three arches.

Fig. 2. Plan of ditto.

Fig. 3. Capitals of the pilasters, with the profile of the archivolt; the spandrel, on which is a rose, projects equal to the upper fascia of the archivolt, as shewn upon the right hand side, where the profile of the archivolt is given; but the projection of the central fillet is shewn on the left from the flat surface of the spandrel.

Fig. 4. Is the profile of the impost mouldings.

Fig. 5. Section through the entablature, which is probably incomplete.

Fig. 6. Spandrel with the rosc.

Fig. 7. Profile in the center between the two capitals of the pilasters, shewing the manner in which the mouldings finish against the back ground.

Proceeding towards the arch of Hadrian, and not far from it, there remains, in a yard belonging to the habitation of an Albanese, part of a basement, near seven feet high, and about nineteen feet in length; in the same place, and in all appearance part of the same building, lie many marble fragments; amongst them is a large piece of cornice, which appears to have been part of an Ionic entablature: from all which I concluded, that a building of no mean extent and elegance formerly adorned this place (a).

Two solitary columns also remain in the deserted parts of the city, and at a great distance from each other, one being North of the acropolis, near the traces of the ancient city-walls, and the other South of it, both in their original situations; they are no doubt the remains of some stately buildings, of which at present no other remains appear.

(a) Of the above ruin Mr. Stuart has left no drawings.

F I N I S.

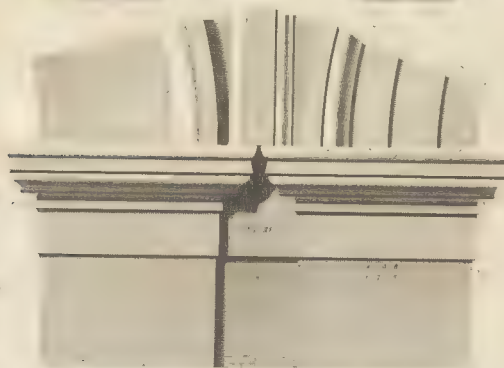


Fig. 5

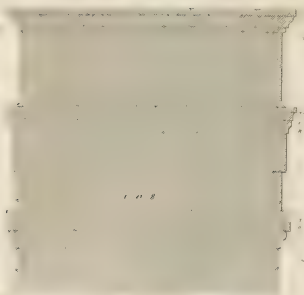


Fig. 7

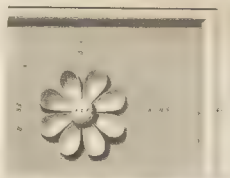
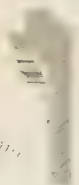


Fig. 8



ERRATA AND ADDITIONAL OBSERVATIONS.

- Page 4, second column of note, line 45, supply *Acropolis*.
 Page 5. The column mentioned in the last line of the first column of the note is excavated, and Mr. Revett thinks it may possibly have been a standard measure, perhaps that called *Medimnus*.
 Page 7. At the end of the description of plate VI. infer,
 Fig. 2. *Plan of the Acropolis*.
 In description of plate VII. dele down to the pediment, and read
The capital and base of one of the antæ, section of the entablature over the columns and antæ of the Pronaos and Pæstium, with the Lacunaria.
 In description of plate VIII. dele the whole, and read
Fig. 1. Section of the entablature, over the columns of the portico, and lacunaria, with the mouldings, and part of the base of the column on the front of the Pronaos.
 Fig. 2. *Plan of the left of the Architrave and Lacunaria.*
 Page 8. In description of plate X. add after temple—*to show the masonry and disposition of the Lacunaria.*
 line 20, for it read *are*.
 line 29, for plate 10 read plate XI.
 Page 10, line 24, Mr. Revett says, that the ornament, said to be painted in dark ochre, was only scratched upon the marble, probably as an outline to paint upon.
 line 35, after *dele* read *is*.

Chapter I. Plate VII.

The lower plinth, 3.45 high, in the base of the antæ, should be shaded as a section, as it forms a step in the Pronaos and Pæstium. The base of the Pronaos and Pæstium are described in page 6, and again in page 9, which was owing to the drawings of plates 15 to 24 not being found when the chapter was printed.

Chapter I. Plate IX.

Fig. C, dotted line radius *c* should have at the upper end *k*.

Page 13, line 5, for *There were read They were*.

Page 14, line 11, for *Peripteros* read *Dipteros*.

Note (a), line 10, Mr. Revett desires that the words *and which left be measured for this purpose*, may be taken out; for, though he examined this base for the purpose, he took his measure of the base of the outward range, from one of the columns of the flank.

Page 14, Note (a), for *Acropolis* read *Acropolis*.

Page 15, first line, for *radius* read *radius*.

Page 16, line 11, for *E* The column, *dele* read *F* The column.

Page 17, For head-piece read tail-piece, and *vice versa*.

Page 19, line 4, for *HIPINODON* read *HIPINODON*.

line 7, for *OT XI* read *OT XI*.

line 10, for *Pæstium* read *Pæstium*.

Page 20, line 25, for *Cynodactyl* read *Cynodactyl*.

Page 21, line 25, for *Pockyle* read *Pockyle*.

Two last lines of the note should be placed in note (b) in the following page 22.

Page 22, Note (c) suppress the first word *At*.

Page 23. By Mr. Revett, line 53, after *Olympian* add, the *moorish pillar seen through the arch was that in the IVyrian front of the temple now destroyed*.

Description of Plate III. Mr. Revett thinks that the flames of Hadrian and Thefeus were placed in the niches over their respective inscriptions. Mr. Revett, however, saw no remains or mark on the bottom of the niches of any statues having been there.

In description of Plate IV. for Pl. 6, fig. 1. read Pl. VII. fig. 1.

Page 25, line 4, for *Massi* read *Massi*.

line 8, for *Daphnium* read *Daphnium*.

Mr. Revett says, that the chair mentioned in this page from its form, wider at the back than in front, shews, that it was the outer chair of a circular exedra: one side is so here represented, but the opposite one is plain, and it was evidently joined by others, which, from their situation, must have had both their sides the same, that is, plain. Vitruvius, treating of the *Pæstia*, says, *Constituantur autem in trivis portibus Exedrae spatiosae habentes sedes, in quibus philosophi, rhetores, reliquique, qui studios delectantur, sedentes discurrunt possunt*. Galliani Vitruv. lib. 5. chap. XI.

Chapter III. Plate X.

Fig. 5, must be supplied to the flower.

Page 35, line 13, for *FABIA* read *FAB*.

14, for *ALLECTVS* read *ALLECTVS*, for so it is in the marble, though it ought to be *ELECTVS*.

15, for *OPTIMO* read *OPTIMO*.

Page 37, line 7, *Phœbus*, and to the right of the *Alphæus*, this must be understood on the left of a person viewing the print.

Page 37. Take out descriptions of plates VI. and VII. and read Plate VI.

Fig. 1. *Base, capital, and architrave of the pilaster, in the back front.*

Fig. 2. *Plan of the capital of the inscribed pilaster in the curved front, with the left of the architrave over the central niche.*

Fig. 3. *Profile of the capital in the back front.*

Fig. 4. *The mouldings of the niches in the curved front.*

Plate VII.

Fig. 1. *The capital of the pilaster bearing the inscription, with the entablature of the curved or principal front.*

Fig. 2. *Section of the capital.*

Chapter V. Plate XI.

Infer letter C under the figure half uncovered, and D under that covered with drapery.

Page 41, line 5, before *front* (a) infer *western*.

Add a remark by Mr. Revett, viz.

We always found the principal fronts of temples facing the East, where the situation would admit of it.

line 6, for *internal portico* read *exterior*.

Note (a) for inches of eighth read inches and eighths.

Page 42. Description of plate I. supplied by Mr. Revett.

The figures in the foreground are, two Turks on horseback; two ladies, with a child and black servant returning from the bath, and Zanotti musicians playing at cards. On the right hand of the temple appears part of the city (for it consists of four or five groups of buildings not united together), and beyond it is the Gulf of Corinth with some part of the Isthmus. The distant mountains are in the territory of Megara. On the left hand, between the trees, are seen the Mounts Parnassus and Helicon, or mountains near them.

Page 47, line 2, after 4 add in Plate II.

Page 48, line 8, for *Hædian* read *Hædian*.

Page 52, line 6, after wall Mr. Revett adds as follows:

Suidas explaining the word *exedra* (*exedra*) says, that in the archætra is the altar of Bacchus, which is called the Thymele:

ἡ δὲ περὶ τῆς ἐξεδρᾶς θύμης τὸν ἀντικρὺν, ἢ καθύπερθε.

And in another place he says, that the Thymele was an altar, so called, from the verb *thymele*, to sacrifice. On the Thymele, in the front of the pulpitum, or logeum, were seated the musicians and chorists, as may be conjectured from some remains of seats cut out of the rock, at the back of the Thymele, see fig. ad. These musicians were called Thymelei, from the Thymele on which they were seated or stood when they performed their musical operations. Thymelei erant mulieres quæ in organis et lyris et citharis præcinebant, et dicit Thymelei quod citham in orchestra flantes cantabant super pulpitum quod Thymele vocabatur. Iudorus, lib. 18, chap. 47.

See also Montanari del Teatro Olympico.

Page 53, line 7, fig. 2, for *The Pulpitum* read *Plan of the Thymele*.

line 8, fig. 3, for *Pulpitum* read *Thymele*.

Page 56, line 6, for *ancient* read *ancient*.

Page 58, line 6, for *two* read *three*.

To description of Plate I. Mr. Revett adds:

The speed of it, as may be conjectured from the quantity of pieces of columns still remaining, was most likely the peripteros, and the size according to the diameter of the columns near to that of the temple Thefeus.

To Plate II, after *columns* add, with a profile of the capital upon a larger scale, and a section of the entablature.

Page 58. In description of Plate IV. after *columns*, add, with the *left of the cornice, and profile of the capital, on a larger scale*. And for 1770 read from 1700 to 1702.

After description of plate IV. add,

Plate V.

Fig. 1. *Capital of the antæ, with a section through the entablature.*

Fig. 2. *Profile of the capital upon a larger scale.*

Fig. 3. *Cornices and mouldings of pedestal.*

Page 62, after Fig. 3, *eye of the volute* add this scheme of tracing the volute

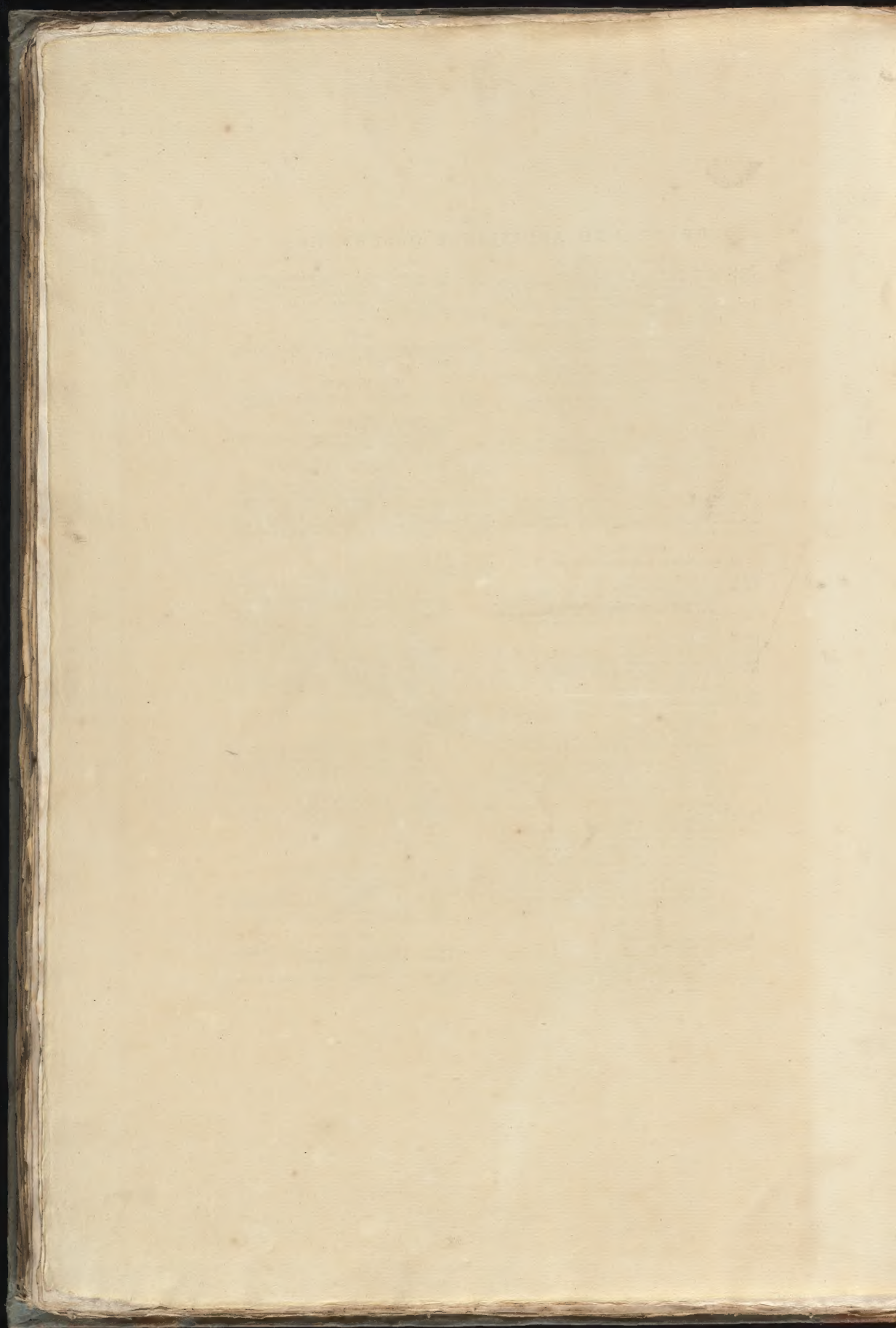
Mr. Revett discovered by some marks of the compass in the eye of the volute of the original capital.

Page 63, 8th line from the bottom, after *remaining* add *above ground*.

Chapter XII. Plate I.

Fig. 7, the ovolo should not have been shaded as a section, as the moulding profiles, and dies against the back ground.

To the Title Page should be added, after *Athens*, with these of *Corinth, Salaminico, and Delos*.



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